

# AUTHOR & JOURNALIST

February, 1951

25 Cents

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about you?*

If you are the typical reader of *A & J*, you have more interest in writing fiction than in writing non-fiction, and you give more attention to articles than to verse in your writing hours. Only 3 percent of the time do you turn to writing humor, 2 percent of the time to writing greeting card verse or plays, 1 percent of the time to taking photographs, writing inspirational material, or trying your hand at quizzes, puzzles, and cartoons.

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VERSE AND JUVENILE MARKET LISTS

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**Malibu 1**

**California**

# Mostly Personal

(Continued from front cover)

We have been finding this out about you during the past year. Nearly every month the office staff sends a poll letter to 500 or 1000 of our subscribers, a different group each time. At times this poll letter has been combined with a renewal notice and offer. (By the way, renewals for *A&J* have been coming in at a higher percentage than ever before, according to the past records we have at hand.)

And a well-known scientist and mathematician has lent us his aid in analyzing the answers you have been good enough to provide us.

Of course we aren't editing a magazine for some person who would be the theoretical writer combining the interests in the proportions I've mentioned. But we have wanted to find out the dominant interests among our readers, so that we can serve those interests in the best way we can. The results of the poll are very interesting to all of us on the staff, and I think each of you would be interested in the results, also. Here are a few highlights.

Our polls contain two groups of questions, usually. One group of questions calls for expression of choice among features actually published (or some other method of expressing opinion about the items which actually have appeared). The other group asks for indication of interests in broad subjects, such as "market news," "market lists," "articles on fiction techniques," "articles on specialized writing interests," "monthly columns," etc.

From the results of both groups of questions we find that you indicate *dominant* interest in writing fiction 43% of the time, non-fiction and articles 30%, poetry 10.5%, humor 3%, radio-TV 3%, greeting card verse 2%, plays and scenarios 1.5%, photography, trade journal articles, inspirational material, public relations and advertising each 1%, quizzes and puzzles, cartoons, journalism, each 0.5%.

Sometimes we have heard the assertion that a writer's magazine can't quite be professional—that it must be edited for a hobby group of people who are not very seriously interested in continued attempts at writing. Our poll indicates that we *do* edit for professional and semi-professional groups. Only 7% of our readers, according to the replies, are non-writers or have a purely hobby interest in writing and do not make an effort to write for publication. Of the other 93 percent, very nearly 60 percent regard themselves as professional or semi-professional writers inasmuch as they have had considerable marketing experience; the other

40% regard themselves chiefly as beginners, trying more to learn, as yet, than to attempt serious marketing. Needless to say, this has been a gratifying bit of information for us.

What have you liked in the magazine during the past year? Our mathematical expert can turn the answers round and round statistically for us, so that we come up with all sorts of interesting sidelights. For instance, *A&J*'s famous market lists. He can tell us how many are not interested in these (only about 1 in 100 of the writers—and that person is likely to be the rarely fortunate one who has his markets all set up which absorb all his production, so that he doesn't expect to search for any new ones!), how many are only relatively interested in these market lists (only about 1 in 6), and why they seem not so interested as do most of our readers.

Preferences among features will vary, of course, according to the writing interests of particular readers and according to the fare offered in a particular issue. One issue a year we do not have a market list (the annual Forecast issue in March); at other times various features will be shifted. Therefore, relative positions often change among these items. But perhaps an interesting over-all view may be indicated by the following "average" among the various issues polled. In each case, the number indicates the order of preference, from highest to lowest.

1. Market lists. The preference varies, of course, according to the nature of the market list. The quarterly Handy Market list is always preferred in the issues in which it appears; the interest in the annual or semi-annual lists (Speci-

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# *A Poet's Freedom* *for* **WHAT?**

It would be hard to think of anyone freer than the modern poet. In an age when political man feels circumscribed, often frustrated, and at the mercy of vast impersonal forces, and when the citizen of even "free countries" finds some of his historic liberties seeping away, the poet as poet, here in America, at least, is eminently free.

He is free to write any kind of poetry he pleases. No government or party in power has ever told him what kind of poetry to write; and except for libel and obscenity, no law tells him what not to write. In addition to complete freedom from government interference, he now enjoys a large literary freedom. Rules and regulations for the writing of poetry of course exist, but no poet is bound by them unless he wants to be. Some of the poets most acclaimed today are those who have been most iconoclastic. Indeed, the way to fame in recent years has been paved with broken rules—a sort of flagstone path.

For any poet writing today not to know how great a freedom he has would be a pity. A pity if he thought he had to stay in somebody's back yard when he was at liberty to play anywhere and everywhere outside. But an equal pity it would be if he thought his freedom solved his problems and made life easy. The more freedom, the more choices, the more responsibility. If poets are free to do (or try to do) anything they please, what should they please?

Breaking rules for the sake of breaking rules was a kind of sport not long ago, like the ten-cent privilege of throwing a baseball at a shelf of cheap crockery in some amusement park. A good deal of crockery was broken. It was more than a sport, though, for it was important to test what rules could be broken without damage to the poetry, could be broken sometimes to the improvement of the poetry. Breaking rules is no longer quite so much fun as it used to be, now that so many rules are known to be breakable. And I do not want to imply that the best poets ever did it from purely sporting motives.

The beauty of our freedom is not that we may run wild, but that we may discipline ourselves. If we choose to abandon old formalities, then the need is all the greater for us to find our own forms. But that word "form" needs explaining.

Sometimes "form" is synonymous with "shape." The form or shape of a brick results from its having been poured into a mould. Not so with living things. A tree does not get its shape by having been poured into its bark, nor does a cat get its shape by having been poured into its skin. The shape of a living thing is the outermost manifestation of its entire inner organiza-

tion. The shape of a cat is determined by the way everything in the cat is put together: bones, muscles, flesh, nerves, functions, desires, purposes.

Now a poem is, or should be, like a cat rather than like a brick, its form being determined by the way everything in the poem is put together: syllables, words, lines, sentences, stanzas, feelings, moods, thoughts, images, metaphors, tones, overtones. The richer the interrelations among all these ingredients, the better the poem. To suppose that the metrical pattern or the shape of the poem on the page is *the* form is to treat a poem as if it were a brick. Or like supposing that the form of the cat is determined by its skin.

If you start with a prescribed pattern, such as the sonnet, it is pretty hard not to make your poem a poured-into-the-mould poem. Of course, it may be a beautiful mould. It may be a lovely brick.

On the other hand, if you start with nothing prescribed at all, your poem is free (theoretically at least) to grow from the inside out (like a cat or a tree), free to organize itself spontaneously and completely. Since rich organization is what we want, the more freedom we have to achieve it, the better. But in practice freedom does not remain pure. As soon as a poem starts to be written, it sets itself a precedent to follow. Having written his first stanza or even his first line, the poet feels a strong inclination to follow in his own footsteps. He is no longer an absolutely free agent.

Perhaps we might put it this way. A poet should approach his poem as free and uncommitted as possible. But this general and vague freedom should transform itself, while the poem is coming into being, into a freedom to give up part of its freedom, into a freedom to form commitments within the poem. The finished poem may turn out to be as strictly disciplined as one written slavishly according to rule of rhetoric; but the discipline is self-discipline, not discipline imposed from without.

Does anyone ask why a poem needs to be disciplined? Ask why a cat needs to be organized and not thrown together haphazard.

If the fashion a few years ago was to break rules and run wild, the fashion today is to return to discipline. But it is not just a return to old rules. It is not the Prodigal Son coming home and deciding to be a good boy. If a capable poet today uses meter, rhyme, stanza structure, and the conventional usages of English, he does it not because he is duty-bound to the past, but because he has proved to himself that these devices serve his purpose. He is still free.

It is like our freedom to go in and out of our houses, day or night, whenever we wish. There is no curfew law to keep us in. Yet most of us stay indoors a considerable part of the time and do not feel unduly circumscribed in so doing. Even the sonnet, by the grace of God, can be an organic work of art and not an imprisoning shell.

Whoever appreciates the difficulty and delicacy of the poet's work will understand why he needs all the freedom there is. When he writes a poem he is involved in many contending impulses out of which he must establish some sort of peace. I shall mention three such conflicts.

(1) He must somehow reconcile his opposing needs of being secret and public at the same time. For while he is composing his poem he is exploring his own mind (a necessarily solitary act) and at the same time trying to communicate the results of that exploration (an essentially social act). (2) There is also the old war of spirit against flesh, of mind against body, of ideal against the actual. Whatever point of view the poet may consciously hold in this philosophic debate, his poem must demonstrate both sides. Sense impressions, imagery, and metaphor must express, not clash with, idea and ideal. (3) And there is the eternal tussle between freedom and form, about which we have been talking in this essay. In the very structure of the poem, if it is to be a true poem, there must be at least a truce to this tussle—a free form or a formed freedom.

To succeed in such a task, a poet needs to be completely free to discipline his poem (and himself), helped, but not controlled, by the examples of his predecessors and contemporaries.

Discipline without freedom, freedom without discipline, freedom and discipline united—these are the possibilities. Perhaps a poet normally

goes through the first and second stage to reach the third. (1) He begins by obeying rules because they are rules. (2) He rebels against all rules. (3) He makes his own rules. Or better say, he lets each poem make its own.

At the beginning I spoke of two kinds of freedom for the poet: freedom from government interference, and freedom from literary rules externally imposed. I have been talking mostly about this second freedom. I see no immediate danger of its being lost. The danger is rather that it may not be fully and intelligently understood and employed. But that other freedom, freedom from the censor, is one that even now may be endangered.

For if Hiawatha in his role as peace-maker among the Indian tribes is now regarded by Hollywood as a subversive character in American history and legend, then may not the gentle Longfellow himself come to be regarded as subversive poet? And if Longfellow, why not you and I? It may soon come to the attention of Congress and its various vigilant committees that poets, all poets, are potentially dangerous people.

I am not being facetious when I say that the time may be at hand when the government will instruct poets not to write certain things. And later go on to instruct them more specifically what to write.

If that day ever comes, all freedoms will go down together. For of what value will it be that a poet is free to write in meter or not in meter if he is not free to say what he thinks and feels?

Today—thank God—we are still free to write any kind of poetry we please, and to get it published if we can. That freedom points to one opportunity and one obligation: to write the best poetry possible.

## KEEP IT SIMPLE

BEN FINGER, JR.

Short and simple treatment of a big subject doesn't have to be sketchy. The secret is to cover a few key points with reasonable thoroughness instead of trying to crowd a quart into a pint.

Select! It surprises me, when I go through my file, to compare my bulky first-drafts with the quickly-readable manuscripts which have finally brought checks from *Modern Mechanix*, *Everyday Science* and *Mechanics*, *Good Business*, and others.

I sacrificed no substance when I boiled down "A Triumph of Faith" to 500 words for that fascinating magazine of yesterday, *Psychology*. "Mercy Killing Is Murder," which I placed in *Judy's* a few years ago, runs only 800 words. The fact that it conveys my stand so briefly is probably one reason why the *Australian Digest of Digests* chose to reprint it.

My "Education Versus Communism" in *Trained*

*Men* is as long as the average article, but a five foot shelf of books could not fully cover the educative mission that rests on our 57 varieties of experts. Therefore I've been content to stick to the broad outlines, with emphasis on the role of the press—what I know most about. My "Classroom — Texas Style," also in the *International Correspondence Schools* bimonthly, hinges the training activities of a 1,500-acre plant on just 20 representative men. In the same magazine has appeared my "Texas Dynamo," which presents the South's biggest company of its type through a character study of its enterprising founder.

"Closing It!," one of five articles which *Specialty Salesman Magazine* recently bought in a batch, reduces the most important step in selling to a dozen key points. Writers as well as direct salesmen need the counsel therein given: "Don't talk yourself out of a sale."

Author & Journalist

# SMALL FRY VERSE



ELEANOR DENNIS

Have you ever tried writing poetry for children? Writing it with them is more fun and also better pay. Get down on the floor with some small fry. Talk with them and find out what they're interested in. Try writing little poems based on their reactions to the things they like to do and see. Listen to what they like to talk about, then write about the same things.

Children are fascinated by loud noises and odd sounds. Give your poems sound appeal, too. Most children like to ride ponies. Don't just talk about riding ponies. Climb up on the pony's back and ride, with both the rhythm and the sound of the words going to work for you.

"Clickity clack, clickity clack!

Away goes my pony with me on his back."

What child isn't fascinated by a parade? First make some paper hats, get a drum and some flags, then fall in line and *parade*.

"Oh clear the streets for here we come!

Drummmity, drummmity, drummmity, drum!!!!!"

Can't you both see and hear them coming?

Starting back to school is fun. At least for the first day. Get into the mood of it and skip along to school with them.

"Hippity hippity hip hoorray!

We're hippity hopping to school today."

Sometimes there just doesn't seem to be an adequate word to describe the looks, feel, sound or smell of what you want to express. A little boy elatedly wading barefoot in the puddles after a rain says:

"I like to feel the slippery ooze,

And hear the water squish and *squooze*."

Then there was the cooky man Grandma made. He puffed up so much it was silly to think that he could run away like that other cooky man did. Why this cooky man was so big and fat and round he couldn't even "*wriggle*."

Children's verse doesn't always have to make sense. Children like nonsense verse too. Often with a chant-like quality.

"We're singing in the rain.

We don't know what about.

Singing 'cause we like to sing

As loud as we can shout."

A child's world is full of awe-inspiring things. So often he is startled by and fearful of things which cause the grown-up no concern at all. Children love it, though, if you treat the things which secretly fill them with awe, in a very matter-of-fact manner. They like pretend poems in which they're doing all kinds of daring and grown-up things in a very casual manner. A boy is playing with his toy tug-boat in the bath tub, but listen to him:

"A boat's ashore off Catfish Bay,

Just in from Zanzibar, they say.

I'm off to the rescue with my tug.

Chuggity, chuggity, chuggity, chug!"

Another little boy, seeing mysterious tracks in the snow, decides to investigate:

"I'm curious as I can be.

I'll track them here and there,

And see what made them if I can,

It's likely not a bear."

A little boy with sea-faring ancestors gathered up some boards and nails and "hammered" himself a little boat, then decided to pack a lunch and sail away to sea. But he says,

"I'll just be gone a day or two

And then I'll hurry back,

So Friday night don't lock the door,

Just leave it on a crack."

Nature is a never-ending source of wonder to each new crop of youngsters. After pondering awhile about the "Sky at Night" and what makes the moon and stars stay up there, a little child declares:

"It seems so funny not to have

A thing to rest on but the air."

After watching fireflies on a summer evening, a little girl puts it this way to the firefly:

"You've no oil or gas to burn

And no flashlight thing to turn.

Tell me, little firefly, bright,

Where you get your lovely light."

The subject material for children's poems is endless. For still more variety, put your reader in the place of his animal friends occasionally and shift his viewpoint. A little boy laughs and

laughs at the funny long neck on a giraffe, then shifting his viewpoint, says:

"But then he's probably laughing pecks  
Because *we* have such *little* necks."

Special holidays have recognition in most children's magazines. A lot of it seems trite to grown-ups, but holidays are something special to children and their enthusiasm for them is high. Get right into the spirit of the occasion with them. As for Hallowe'en:

"Dim spooky shadows go slithering by  
As black bats and witches go riding the sky."

As the unknown is best presented by way of the known, so too one can take a well known subject and apply it to something quite different from that with which it is usually associated. Even in this "cake-mix" age most children have watched a flour sifter sifting flour. A little child, watching snowflakes floating down from the sky, says:

"The sky is sifting snowflakes down."

Or on seeing the ground covered with apple blossoms, says:

"I think that apple blossom snow  
Is such a lovely sight."

Twist endings or surprise endings appeal as much to small fry as to grown-ups. Two little girls, much concerned with making pies in just the right manner, eagerly wait for Daddy to come home from work so they can show him what good bakers they are. The poem ends:

"He always says, "Ummmm! What a treat!  
Your *mud* pies sure are hard to beat."

A little girl describes the fun of trying to blow the biggest soap bubble, then ends with:

"Right when I think I've won the race  
The bubble splashes in my face."

Juvenile Greeting Card verses and Seat Work Rhymes are other outlets for children's verse. If you happen to be a teacher either in the schools or in Sunday School, the various entertainments which come up with little or no material for their use are very potent motivations for special entertainment exercises. Don't think for a minute that's an easy way to make money, but if, out of sheer desperation, you've sweat blood working out these little exercises, there is a market for them. Entertainment houses buy them, as do Sunday School and day school journals.

*The Instructor, Junior Arts and Activities, Grade Teacher, American Childhood, Junior Catholic Messenger, Children's Activities, Highlights for Children, Eldridge Entertainment House, Rust Craft, and Greetings, Inc.*, as well as many Sunday School periodicals of various denominations, have been the chief purchasers of my output in children's verse. The checks don't add up to too staggering a sum, but perhaps some day some reputable publisher will be impressed by these sales to the extent that he'll venture a slim little book of my children's poems replete with illustrations which, in a lot of respects, would be better than some fatter checks, I keep telling myself.

Anyway, it's fun writing short little children's poems, and it's easy. \$2.50 for four lines jotted down in as many minutes or less, isn't bad. The only bad thing about it is that it takes so many of them to add up to any very appreciable sum. But a sale is a sale, and a check a check, and far be it from me to belittle the least of them. If you like children and like to write poetry, try writing some for small fry. It's fun, and you *can* make it pay.

## THE What-Not-To-Do STORY

CATHARINE BARRETT

There is one type of story that is extremely difficult to analyze structurally. This is the story that makes a strong thematic point by indirection. It is the story that sets forth its moral by showing "what not to do," or the tragic result of a certain undesirable line of behavior.

Often such a story depicts a small comparatively inconsequential happening, and achieves its high degree of poignancy or intensity through the unexpectedly important effect of the happening, the revelation of the deep underlying emotions involved.

The key to this type of story is in the author's intent. He may merely be concerned with the

dramatic contrast between the powerful emotion of the below-surface story and the trivial surface happening. Or he may be activated by moral purpose: to show hidden forces behind apparently insignificant circumstances, hoping, through the revelation of the true nature of this one small situation, to open the eyes of his readers to the need to go below the surface of incident to possible reactions or effects below. He says, in effect: Here is a minor incident that has unexpectedly great effect upon the person or persons involved. And, in the case of such stories in which thoughtlessness or lack of perceptiveness has caused suffering to the person



about whom he writes, he is saying to his reader: Beware that you do not err in this way; here danger lies; this is "what not to do."

These are usually extremely sensitive, touching stories, thoughtfully written and requiring a writer's highest skill; and they are thought-provoking to the reader. It is usually in the quality or literary magazine that one finds this type of story, and many make their way into anthologies. The commercial magazines are not inclined favorably toward them, terming them "grim," "depressing," or "too stiff a dose." However they are usually among the favorite stories of their authors! And so, despite their slim chance of monetary reward, they will probably continue to be written. So long, then, as we are going to write them, we might as well analyze and understand their form so that we may make them as clear and as structurally sound as possible.

In form they differ from the usual patterned story in this way: Ordinarily the Climax of a story is its high point, its moment of greatest emotional pitch and dramatic intensity. In this particular type of story, however, the Climax is merely the highest point of that happening which the author uses to demonstrate the "moral." The Climax is not of itself important emotionally; it merely *leads to* or *causes* the story's high point. In the terminology of story-structure analysis, this powerful part of the story is the Outcome or the Result of the Climax.

Let us consider an example of this type of story so the explanation will be simpler. Take, for instance, the Katherine Mansfield story, *Miss Brill*. It is the story of a little old spinster whose choicest possession was a fur neckpiece. It had seen better days on the day KM chose to write about, but to the spinster it was still the one thing she owned which lent her distinction. A young couple jeer at the seedy old fur. They do not intend to be unkind, are merely thoughtless, but the old lady hears them. She returns to her lonely room, puts away the fur; she will never wear it again. She has lost her only claim to distinction or social recognition. She acknowledges for the first time the shabbiness of her existence and the sense of defeat that will from now on mark her life; she has lost the spark of spirit and the humor that had sustained her.

The story would be analyzed briefly in this manner: The structural pattern applies to the incident of Miss Brill wearing the fur on this day. The crucial point is brought about when she overhears the young couple's remarks. The ephemeral crisis and climax of the incident may be expressed thus: The Crisis or Critical Question: Do the derisive remarks of the young couple affect her attitude toward her fur? The answer (the Climax) is Yes, she puts away the fur, devoid of the pleasure heretofore part of it. But there is the twist from this small incident

---

One full year of beatings.  
Slips have filled my universe!  
Anniversary Greetings  
Of not selling you a verse!

R. T. Llynhart.

---

to the Result, the devastating result upon the life of this little woman: she has lost the one claim she had to recognition, the one treasure she possessed which set her in any way apart from the hopeless ones with entirely barren lives.

In the emotional reaction which the reader is made to feel, there lies the moral purpose of the story, the warning: Beware that you are not careless like this, that you do not thoughtlessly rob a person of his only treasure, condemning him to an empty existence.

A slight commercial story by Katherine Brush employs the same technique. It is the story of a small boy, son of divorced parents, who returns home from school for Christmas vacation. The parents extend themselves to give him a good time, and though for a while it seems that they might—for his sake—effect a reconciliation, they do not. The outcome is that, on return to school, he has decided that school is a better place to spend Christmas vacation than at home with his parents. The incident that lends itself to fitting to the structural pattern reaches the Crisis with the question, Will the parents reconcile? The Climax answer is, No, they do not. The Result is the boy's reaction. The moral purpose of this little tear-jerker is definitely one of the what-not-to-do kind. Only having parents together will do; none of the extravagant entertainments mean anything when the boy does not have a home with both his parents. The moral is plain.

---

#### PET PEEVES

Thelma Ireland

There are so many things that I  
Would gladly do without:  
And most of them are editors  
With whom I've come to bout.  
There's one who sends my stories back  
Grease splattered. I've a hunch  
He is the thrifty type of man  
Who always takes his lunch  
But never any napkin tucked  
Among his bread and broth—  
So my clean script is used for one  
And for a tablecloth.  
The paper folder is a curse:  
He takes my nice, neat sheets  
And sends them back to me disguised  
In cute accordion pleats.  
The editor, ingenious chap,  
Who also makes me mad,  
Is he who uses my new scripts  
To save his blotting pad.  
And there's the reader who's  
A doodler, most uncouth;  
He sends my poems back looking like  
Inside a telephone booth.  
The fellow who offends me more,  
The eager, helpful type,  
Smears my own scripts with his ideas  
And tells me mine are tripe.  
Perhaps the greatest gripe of all,  
If I were frank and true,  
Is not how scripts return to me  
But just because they do.

---



Here is a very short story written by one of my students as an assignment. It perfectly exemplifies this particular technique. In fact, it was in checking over her very intelligent and competent structural-charting of her story that I was made aware of the need to make a special allowance for this type of tale when it came to analyzing structure.

# THE BOOK

by

Adeline I. Gibbs

You didn't have to have the book, it was just that the teacher said it was better if you did; and, that besides, it would make a nice addition to your library. Your library! your "library" was stolen half hours after school in the gray stone building on Maniotoc street. There were plenty of books there. You couldn't keep them, but you could take as many as you wanted and the others would be there the next time. That was almost as good. Better, in a way. Nobody yelling, nobody fighting. Quiet . . . when you walked down the tall rows of books in the children's section you could feel it falling down over your shoulders like a velvet cape . . . soft . . . warm . . . covering the short coat underneath.

You were supposed to have the book when you came back from Christmas vacation. 3B would have the same number of gold stars on the board as 3A when the class learned to read it. Your sister Mary Margaret was in 3A. You knew you were the best reader in 3B. If you had the book, and learned the new words during vacation, Mary Margaret would stop bragging.

So you told Mama you'd rather have the book than a doll, or bunny slippers, or anything. Mama said Who said you were getting a doll or bunny slippers either? and kept on feeding clothes out of the gray suds into the balky wringer. You kept at her, knowing the madder she got the harder it would be for her to forget the book. Until she hollered, If you say any more about that book you'll wish you had it in the seat of your pants! Then you quit talking and hoped.

Mary Margaret told you you might as well forget it. She said Mama told her you'd be lucky if you got a new pair of socks to take the place of the holey ones you'd have to hang up on Christmas Eve. But Mary Margaret always said things like that.

Christmas morning you felt as cold inside as out when you put your bare feet down on the linoleum, and just for a second wished there hadn't been any book to ask for—it would have been nice to think maybe there'd be the fleece-lined slippers. But you forgot your feet when you saw the book. You had a wild moment of fear that it might not be the right one. But it was.

All day Christmas you tagged Mama around the house. What's this word, Mama? What's this one? Mama got tired of it. "If you ask me one more question today I'll hide that book where you won't find it." You asked Mary Margaret then. But she didn't know as many of the words as you did. She'd say, "I won't tell you," but you knew she didn't know.

The next few days were the same. Finally, over the clacking of the wringer, Mama yelled, "If you ask one more question I'll burn that book up!" You clutched the book and ran into the living room. You sat down on the floor in front of the Franklin heater. You could see the book being devoured by the greedy flames inside the little isinglass windows. You started reading on the next page, skipping the big words. In the middle of the page was another new one, a fascinating long word, a-d-v-e-n-t-u-r-e. It looked like it meant something wonderful . . . some-

thing new and exciting like the word itself. You had to know that one. Just that one more. So you went back to the kitchen and said, "Mama what's this word? Just this one?"

Mama straightened up from the tub, lifting her arm to push the hair back from her face. Her arm struck the lever on the wringer. Before she could jerk her hand away the wringer shot open and hit her sharply across the knuckles. Holding her bruised fingers against her mouth she grabbed the book away from you with her other hand, and went over to the range. You ran after her, starting to cry. She lifted the stove lid and threw the book in. She said, "Now you'll leave me alone for a while."

You didn't say anything, or cry, anymore. You went back into the other room and stood close to the hot black sides of the heater. It must have been an hour later that Mary Margaret came in and saw you there. She said, "What's a matter with you?" You didn't answer. Mama came to the door. She said, "She's mad because I threw her book in the stove. She kept on asking questions." Mary Margaret's eyes looked funny. She looked at you but she was talking to Mama when she said, "She didn't mean bad." You just watched them. Mary Margaret looked away.

"You go get some kindling for the cook stove," Mama told her, and went back across the kitchen to the range. A sort of numb realization spread inside you. You went to the doorway and saw Mama reach in the stove and pull the book out of the ashes. "I knew there wasn't any fire," she said, wiping the book on her apron. She came over and handed it to you. You held out your hand and took it, but the hand with the book fell down at your side. You knew you wouldn't ask any more words.

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Each of these stories is, as has been pointed out, a story which has little action, is actually only of a slight incident, and yet it achieves strong emotional effect.

To do a business-like structural analysis of such a story, we would set up the material this way:

The Basic or Background Goal is the theme; it is the author's purpose—whether he was primarily motivated by a desire to point a moral (what not to do), or whether he was concerned merely with the dramatic values in contrasting a slight surface incident with the powerful emotion of the below-surface parallel.

The Specific Goal (the goal toward which the action of any story works, and which controls,



"He believes in writing Juvenile Stories from the child's viewpoint."

Author & Journalist

therefore, the structure elements such as crisis and climax, etc.) is the conclusion of the incident. It is, to use the three stories named, (1) Miss Brill's putting away the fur, (2) the parents' final decision not to reunite, (3) the child's taking back the book without interest. The story structure, the concrete or specific action elements of the story, is contained in these foreground stories. Then the crisis and climax are enclosed in each slight story that stands out as a tangible unit against the background story of intangibles.

The Basic Goal is, as always, reached as a result of the climactic decision of the specific goal. To demonstrate: the crisis question for Miss Brill is, Will she put away the fur? The climactic answer is, Yes, she puts away the fur. The result of this action is that she resigns herself now to a barren life. Katherine Mansfield had planted so thoroughly the significance to Miss Brill of her illusion about herself, symbolized by the fur, that a simple small action carries with it the weight of significance.

Katherine Brush did not trouble to plant her meaning; instead she appended a time lapse and carried the reader on and explained her point by having the boy return to school and make the statement he'd rather stay at school than spend Christmas with his parents. This was a poorly written story, but the material could have made a good one had she bothered to work it out with any skill.

In the Adeline Gibbs story, the theme is plain, the writer's conviction that punishment can be too severe, that it can impede or destroy a child's spontaneous desire for knowledge and growth. The incident that demonstrates this is concerned entirely with the book, a book made to symbolize the child's nature and attitude and situation as well as her immediate problem—to excel in a reading competition. The opposition is established clearly, the mother, the sister, the poverty. The critical question is reached: Will the child achieve the desired excellence in the reading competition? The climax is the answer No, that she will not try any more, will ask no more questions. The child's character, her intensity and ambition, the importance of this particular achievement, are all so thoroughly planted that with the simple action of the hand falling to her side and the immediate thought that she will ask no more questions, the significance of the author's purpose comes through. The reader feels the emotional impact without appended explanation. Therefore the Outcome of the crisis is

#### SILENCE THE HARP?

*Winifred Lewis*

I have had too much of poetry and song,  
This day has been transcendent, and I long  
For something mortal, as your lips to touch;  
The weight of dreams has pressed me overmuch.  
I like to walk in stardust, but tonight  
Am not inclined to scale a fancied height;  
Rather to say "I love you"—once again  
You're as lovely as . . . a poem! Where's my pen?

#### MARKET TIP

*Burge Buzzelle*

There's one source of income  
That we shouldn't miss:  
It's MAGAZINE FILLERS  
(The likes of this)

implied rather than stated. But its force is the force that makes the story significant. To recapitulate: A trivial incident is used to illustrate a thematic point. The analysis of this type of story reveals an apparently slight plot-structure for what is actually a powerful story. This is because the drama and significance lie in the background or outside structure; the whole importance of the piece is in the revelation of the deep underlying emotions or qualities which show up, under analysis, not in the major categories, but merely as the Outcome or Result of the Climax. This switch of values from the usual story where the Climax itself is held to be the high point of drama, is the identifying characteristic of the type of story we are here discussing, the what-not-to-do story.

In other words, the moral or theme is the basic goal toward which the author worked. To demonstrate this theme he used a single trivial circumstance as an illustration. The incident is the demonstrated concrete application of a moral principle, a philosophical or psychological point. The dramatic element of the story as a whole is not the action of the story, but the highly moving and poignant consequence of the action. It is dramatic in itself, and increasingly so because of the contrast between the comparative unimportance of the climax, with the significant and powerful result to which it leads.

The twist from the Climax to the unexpected and disproportionate outcome is a play upon values. To convey this convincingly one must prepare the way by planting throughout the story. It is usually implicit in the careful three-dimensional delineation of the character of the protagonist.

These stories represent the very highest aim, and usually the very highest skill of the writer. They are typical of the quality that goes to make up the sincere writer: the perception and sensitivity to see beneath the surface of appearance to the true values below.

By showing the tragic or destructive consequence of a situation or action upon his protagonist, the writer hopes to move his reader to realization of the dangers inherent in thoughtless, stupid or unkind action. These stories are emotional and tragic yet they are not destructive. They are highly moralistic. They actually are warnings: Beware, danger lies here. Beware that you may not be unintentionally guilty of similar wrong. It is a call to the highest moral compunction of the reader.

And to have written one of these stories—and especially to have its values recognized—gives the writer the most intense satisfaction.

# ADVISING THE BEGINNER

ALAN SWALLOW

*More and more articles and books on writing stress the importance of illustrative anecdotes in the magazine article. Where does one find them? Are they figments of the author's imagination or do the authors actually find them in little-known books?*

After I write a disquisition on this question, I'm going to stay indoors for a while or travel only in protective groups. If I don't, someone is going to catch me alone and try to bash my head in.

Anyway, I can't answer this question without touching on some attitudes I have built up very strongly; so I might as well indicate what they are and thus provide my answer indirectly.

I view with some small alarm the growth in popularity for the "informational" type of thing so avidly called for these days in magazines, newspapers, radio programs. But the growth has been truly tremendous. Consider how many magazines have come to front sales prominence (the picture magazines, the digest magazines, the "true" magazines) which are completely non-fiction. Consider the gradual shift whereby most of the other large-circulation magazines use as much non-fiction as fiction, and frequently more non-fiction than fiction. Consider the popularity of the quiz programs on the air, or the fact that non-fiction books have been having an easier time of it, usually, than have the novels and books of stories. Consider that even the pulp magazines—for so long staunch "all-fiction" magazines—have gradually added more and more non-fiction material; so have the confession magazines.

I have never read an exact estimate—or even a confident guess—about the ratio of non-fiction to fiction in our publications. Among books, there are something like four non-fiction titles published in all classifications for every fiction title. I suspect that if one could add up all the column inches published in magazines alone (not newspapers) in a year—all magazines which offer some market for writers—he would find a proportion very similar to that for books. Our *A&J* poll letters, cited in "Mostly Personal," this month, indicate that more of our readers have a predominant interest in writing fiction than in writing non-fiction. Yet the market is several times greater in quantity, surely, for non-fiction than for fiction.

With this trend has come a shift in the nature of the non-fiction piece. Nowadays much of our non-fiction writing seems to be predicated on the old adage "truth is stranger than fiction." Indeed, truth is frequently stranger than fiction; actual events are often bizarre, accidental, unexplained, even apparently meaningless. In fiction, we do expect the writer to make some pattern

of life, to put it into a story with problem and resolution, theme, meaning; events in non-fiction don't always have to have that pattern, since we nowadays seem to think that a "fact," no matter how strange or unusual, has its own obvious interest. I am sure that the number of geysers spouting in Yellowstone National Park is not a piece of information of real consequence to most of us—except when our one-in-several-million chances comes when we can answer the telephone for a quiz radio program and perhaps win three teacups and a box of snuff.

Yet such is the stock in trade for a popular version of the magazine article. The more information we can get, the more unrelated the items are to each other, the better we like it.

I have exaggerated, of course. But the nature of the non-fiction piece has changed markedly. We now speak chiefly of the "article" rather than the "essay," as one indication. I am not one to hold a candle very high for the old fashioned essay. It was often cumbersome, even tiresome. And the "personal essay" was often cute, rather than truly humorous or enlightening. But these had a function—a type of writing concerned with ideas, argument, even thought, about some possibly important topic. Nowadays we are likely to relegate non-fiction to the role of passing on bits of "information." There have been many advantages—easier reading, development of interest, for the non-fiction writer an increasing market; but possibly we have lost much, also, at least in not finding a middle ground whereby the non-fiction work could be interesting at the same time it was a challenge to our own attitudes, thinking, and development.

A part of the difficulty I personally think lies at the door of journalism and the daily paper. Journalism performs a tremendously important function for us all; yet with its modern developments, it has tended to concentrate on the unusual, the "human interest" bit, so that it seems addicted to mere information. I think that the modern magazine article, then, is largely a development from the newspaper feature article. Today, with newspaper Sunday magazines, and magazines purveying news, the mutual relationships are more and more clear.

If I am right, then I have come around to an analysis of writing the popular non-fiction article which would undoubtedly be arrived at by someone else in another way. Whatever the approach, reading some of this non-fiction would seem to indicate that a writer of the magazine article would be well advised as follows:

1. Pick something of "interest" for the article; this "interest" is likely to be very closely

(Continued on page 29)

# THE FIRST \$1000

RICHARD F. ARMKNECHT

I've recently done it—passed the \$1,000 milestone in poetry sales.

It took about four and one-half years.

I can't, of course, tell you WHY I did it, but I can in a measure tell you HOW.

Born in 1901, an Annapolis graduate of 1923, still an active naval officer, I have no reasonable explanation, I expect, for my sudden burgeoning as a poet. Since Navy Academy days I had written a few poems a year, had done (in 1937-40) book reviews for *Herald Tribune Books*, had written a few articles published in *This Week*, *Etude*, etc. But it was in September, 1945, that I was assigned duty at the Norfolk Naval Shipyard and came within the orbit of the strong and active Poetry Society of Virginia.

It is more than likely that I joined the group in order to enter their contests. Then it was only natural to try selling—a difficult thing, I soon found out.

My first sale, to *Shipmate*, Annapolis alumni monthly, contributed \$15 toward my 1946 postage fund. I probably used most of it in selling \$56-worth of verse that year. The rejection ratio was so high that my wife suggested that contesting (we had won substantial contest prizes in 1937-40) might pay better. But I was set on becoming a poet—so that was that.

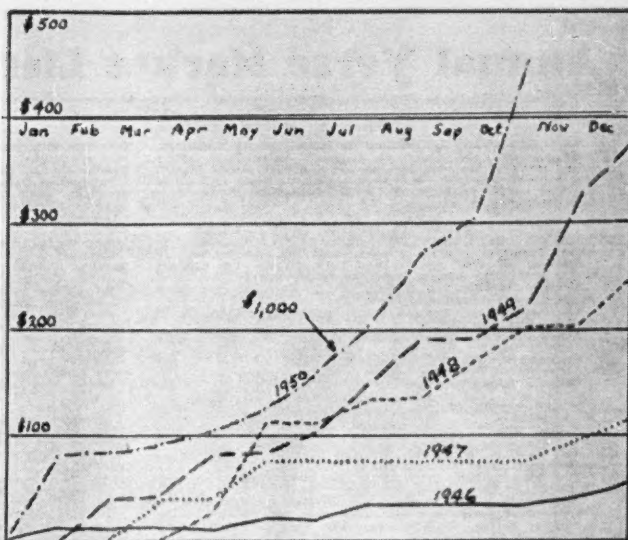
In 1946 I wrote about 50 poems. Now I complete nearer 200, with from 60 to 100 constantly in the mails. I'm also doing some fiction—a venture still in the beginning stage.

How have I achieved such production?

The answer, of course, lies basically in a constant desire to write (and to sell) verse. This desire has caused me to develop an awareness of the subject-matter for poetry. From reading, conversation, work, life, come notebooks full of poetry ideas—most of which will never get written because newer ones are continually piling up. I believe that it is basic for all sorts of writing that there must be a surplus of ideas waiting to be written—or else there can be no writing success.

But a poem is more than an idea. It is an idea worked out according to a design. And here I learned that degrees in engineering are no handicap—that “engineered” poems are generally the best.

Engineering is also my bread and butter. I'm a fulltime public works officer by day, a poet out of hours. The careers are perfectly compatible, even parallel. In engineering, the drafting design for a project may sometimes have to be



thrown out—so also with the design for a poem. But that doesn't mean that the basic idea of either is wrong. A new approach may solve either type of problem, and with poetry will frequently reach a better market than originally hoped for.

So, while I destroy many poems, I don't discard poem ideas. As soon as any poem is completed, or exists as a more-or-less complete sketch, it gets a serial number and is bound in a permanent file. There it may undergo repeated revision (I've done one more than 80 times—and it's still unsold!) or even lie dormant for months. But dormant ones have often responded to a new slant, a new start, a more inspired phrasing—with quick sale following.

I try to make revisions fast, particularly if suggested by an editor. My first *Saturday Evening Post* sale followed such a program. I'd had nibbles from the *Post* before, but it was in early 1947 that my 32-line “Brook” came back with Peggy Dowst's notation:

Might do here, if sharply cut. The 12 lines indicated could probably be omitted and the poem patched together. Also, etc. . . .

Those twelve lines were very dear to me. I loved them, every word. They set the locale for a poem which would otherwise have been general, but the *Post* knew what it wanted. I realized also what I wanted—a sale. So the poem was cut, otherwise revised, and along came my first *Post* check. In one brief lesson I had learned the professional attitude toward revision.

Not that revisions always mean sales. On several occasions I have worked on revisions for Peggy Dowst and had them re-rejected! That happened 3 times to an 8-line poem called “False Witness.” Each time it was an almost—and each time the second stanza was the culprit. It was I who realized that the first stanza was complete in itself. Since the *Post* pays \$20 minimum, I got for 4 lines exactly what I would have for 8; and the rejected stanza, slightly recast, sold elsewhere for \$10!

(Continued on page 26)



# Annual Verse Market List

**Note:** This annual list includes the special literary magazines, poetry journals and newspaper columns. Poetry finds outlets among many of the magazines in our Quarterly Handy Market List, annual Specialist Market List, annual Book Publishers list, and annual Trade Journal list. The poet should use those lists for additional markets.

## LITERARY MAGAZINES MAKING CASH PAYMENT

A.D. (For Anno Domini), 136-08 Roosevelt Ave., Flushing, N.Y. (Q-50) Poems of spiritual interest. Payt. by arrangement.  
 America, 225 West 108 St., New York. (W-15) The Catholic weekly uses short modern verse. Query for rates.  
 American Scandinavian Review, 127 E. 73rd St., New York 21. (Q-41) See magazine for verse used.  
 American Scholar, The, 415 First Ave., New York 10. (Q-75) Quality verse. \$10-25.  
 Atlantic Monthly, 8 Arlington St., Boston 16. (M-50) Verse at good rates.  
 Commonwealth, The, 386 4th Ave., New York 16. Quality verse at good rates. Buying very little now.  
 Harper's Magazine, 49 E. 33rd St., New York 16. (M-50) Verse at good rates on acc.  
 Hudson Review, 39 W. 11th St., New York. (Q-41) Query for payment.  
 Nation, The, 30 Vesey St., New York 70. (W-30) Modern verse of quality. \$50 line. Pub.  
 New Republic, 40 E. 49th St., New York 17. (W-15) Quality verse: payment by arrangement.  
 New Yorker, The, 25 W. 43rd St., New York 18. (W-20) Quality light verse and serious poetry. Excellent rates.  
 Saturday Review of Literature, 25 W. 45th St., New York 18. (W-20) Short poems (modern). Good rates. Pub.  
 Partisan Review, 1545 Broadway, New York 19. (M-50) Query for rates of payment.  
 Tomorrow, 31 E. 44th St., New York 17. (M-35) Verse at \$10, up, per poem.  
 Virginia Quarterly Review, 1 West Range, Charlottesville, Va. (Q-41) Verse of high standard at good rate.  
 Yale Review, Box 1729, New Haven 7, Conn. (Q-41) Quality verse at good rates. Pub.

## VERSE MAGAZINES MAKING CASH PAYMENT

Contemporary Poetry, 4204 Roland Ave., Baltimore 10, Md. Mary Owings Miller. One cloth bound volume a year.  
 Experiment, a Quarterly of New Poetry, 6363 Windermere Rd., Seattle 5, Wash. (Q-30) Quality poetry, experimental in form or content. \$1 per poem, Pub.; occasional awards.  
 Harp, The, Box 1565, Billings, Mont. (BI-M-35) Query for payment. Eunice Wallace. (No report for 1951.)  
 It Could Be Verse and Stepping Stones to Happiness, Melody Terrace, P. O. Box 170, Bryant, Ark. (M-25) Short verse, lyrics, sonnettes, etc. Pays by arrangement and according to value. \$-line verse, 2¢ a line. Most embarrassing moments in verse. 4 to 8 lines—flat rate \$1 for "Dear Husband" or "Dear Wife" verse. Prefers poems under 20 lines. Edwin Earl Zoch.  
 Kansas City Poetry Magazine, Box 14, Kansas City 10, Mo. (M-42 yr.) Query editors each month. Inspirational poetry especially. Pays min. \$1.00; also sends 1 copy. Lillian Turner Findlay.  
 Lyric, The, 969 5th Ave., New York 21. (Q-30) Official organ of The Lyric Foundation, Inc. Ballads, sonnets, lyrics, high class traditional poetry, with meaning and emotion. Virginia Kent Cummins. Payment on acc.  
 Meanjin Papers, Box 1871, GPO, Brisbane, Australia. (Q-2/6d-Ann. 50c) Ballads, sonnets, lyrics, and timely verse. Pays Pub. C. B. Christesen.  
 Poetry, 222 E. Erie St., Chicago 11. (M-45) Founded in 1912 by Harriet Monroe. All themes and lengths except poems too long for one issue. Karl Shapiro. 50c line. Pub. 2 C.  
 Poetry-Scotland, 240 Hope St., Glasgow 32, Scotland. Only first-rate poetry considered. Short poems, 10/6d. Pub. Maurice Lindsay. (Accepting nothing at present.)  
 Recurrence, Room 549, 124 W. 4th St., Los Angeles 13. (Q-30) Rhymed verse only. Grover I. Jacoby. 30c line.  
 Spirit, 385 4th Ave. New York 15. (BI-M-35-42 yr.) Organ of the Catholic Poetry Society of America. Publishes work of members only, but has no religious requirement for membership. First year, \$3 for enrollment, \$3 membership fee. Free criticism if members request it at time poems are submitted, provided no more than 2 poems be submitted at one time. Reports in month if criticism requested; otherwise, 2 wks. John Gilliland Brunini. 30c line.  
 Stanzas, P. O. Box 1423, Washington, D. C. (Q-30) Publication of The National Poetry Society of America. Line limit 40. Rhymed, musical, lyrical verse. Modest payt. Acc. Members of Nat. Poetry Society of America vote on all poems published and winners receive prizes. Send no poems before studying magazine. Overstocked at present and cannot promise early reading of ms. Martin Steele. Co. (No report for 1951.)  
 Variegation, W. 4th St., Los Angeles 13. (Q-35) Free verse only. Grover I. Jacoby. 30c line.

## VERSE MAGAZINES WITH VARYING AWARDS—OR NONE

Alto, 541 Deming Pl., Chicago 14. (Q) Chiefly experimental verse. Cc.  
 American Bard, The, 9141 Cimarron St., Los Angeles 47. (Q-50) Poems of various lengths and forms "without futility, defeat, vulgarity, inversions, contractions." Prizes, contests, R-4 wks. Rexford Sharp.  
 American Courier, The, 3330 E. 10th St., Kansas City 1, Mo. (M-15; \$1.50 yr.) Half poetry, half fiction. Lewis O. DeHart. No payt. 1 copy.  
 American Poetry Magazine, The, 1764 N. 83rd St., Wauwatosa 15, Wis. (6 yr.-35) Official organ of the American Literary Assn. Clara Catherine Prince, Founder and Ed. High-standard poetry up to 30 lines. Favors membership—43 covers sub. and membership for 1 year. Cc. (Write for sample.)  
 American Weaver, 1550 E. 115th St., Cleveland, O. (Q-35) American poetry of all lengths. Not a magazine for beginners.

Especially interested in more poems by men and more ballads. Will use sonnets, lyrics, and narrative poems. Various small awards. Loring Eugene Williams.

"And Their Voices Shall Be Heard." P. O. Box 323, Atlantic, Ia. (with which is combined Bluebird Magazine). (BI-M) All types of poetry and short stories. Needs articles especially for "Thrashing Floor" exposing the racketeers that make suckers of poets. Paul H. Pross. (No report for 1951.)

Bard Review, Venice, Fla. (Q-50) Quality poems. Cc.  
 Berkeley, A Journal of Modern Culture, 74 Tamalpais Rd. Berkeley 4, Calif. (irr.-25) Serious verse of any kind. James Scherrill. Cc.

Bit o' Verse Quarterly, P. O. Box 143, San Andreas, Calif. (Q-50) Lilrel Starling. Cc.

Bise Mossa, 3945 Connecticut Ave., Washington, D. C. (Q-75) Sonnet, short narrative poems; some juvenile verse. "Quatrains in anapest and dactyls as well as iambs always in demand." Russell Prize offers \$2 each for best 5 sonnets. Other prizes for heart appeal poems. In addition, \$2 is paid for the poem getting most readers' votes. Inez Sheldon Tyler. No Cc. Bridge, The, Box 2205, Rt. 1, Eagle Creek, Ore. Mimeographed magazine of experimental poetry. Subscription plus Cc. Gityr Coffield.

California Quarterly, 6506 Agnes Ave., No. Hollywood, Calif. Quality poems. Cc.

Candler, 103 Clements Ave., Dexter, Mo. (Q-25) Timely verse. Lyrical. Awards a number of prizes, both cash and books. Elvin Wagner.

Challenge, Rogers, Ark. Poems of science and fantasy only. Lilith Lorraine. No payt.

Chiesley Review, Reynolds Club, University of Chicago, Chicago 37. (Q-40) Quality poems. Cc.

Different, Rogers Ark. (BI-M-35) Idealistic, technically sound poems (sonnets, lyrics, timely), highly original in style and thought-treatment, dramatically simple and sincerely written, with no involved sentence structure, and of strong yet restrained emotional appeal. No escapism, polyannism, preaching, atheism, or incoherent experimentalism. Limit 20 lines. Free criticism on rejections. \$25 yearly prize for best poem. Mysteries and science fiction only 2500 words, \$10 limit. Lilith Lorraine, \$1 for best 10 poems accepted. Cc.

Driftwood, Doyle Ave., Winchendon, Mass. (Q-22 yr.) Poems any subject, any length. Translated poems must always be accompanied by the original. No taboos, payment, prizes. Arthur M. Murphy. Cc.

Epos, Avalon, Rogers, Ark. (Q) Chiefly traditional poems. Cc. Flower and Feather, 808 Greenwood Ave., Chattanooga, Tenn. (Q-25) About 4 bird poems each issue. No payt. Robert Sparks Walker. Stocked for 1951.

Magazine Verse, P. O. Box 6, Winter Park, Fla. (Q-50; \$2 yr.) Prefers short poems. Overstocked. Can accept no long poems unless of outstanding poetic quality. Charis Hyde Pratt. Cash awards.

Poet, 4834 N. Ashland Ave., Chicago 40. (Q) Prizes only.

Garret, The, Where Poets Meet, Box 5804, Cleveland 7, Ohio. Pegasus Studio. (Q-60; \$2 yr.) Ballads, sonnets, lyrics, narrative poems, timely verse; seldom juvenile verse. Publication irregular at present. All poems published eligible for various prizes. Poet is notified when poem will appear. Florzari Rockwood. No Cc.

Golden Goose, The, 1927 Northwest Blvd., Columbus 12, Ohio. (Q-50) Poetry and articles dealing with poetry. Richard Wilz Emerson. Cc.

Gryphon, 3742 Taraval St., San Francisco. (Q) Experimental poetry. Chiefly Cc.

Hearth Songs Journal, Norfolk, N. Y. (Q-25) Sonnets, lyrics, and seasonal verse. "Besides sound poetry, we use excellent prose." Ruth Delitz Tooley. Prizes each issue—cash and books. Cc.

Hippocrene, The, P. O. Box 568, Delray Beach, Fla. Revival of a former magazine. Query.

Humana, The, 137 S. Walnut St., Yellow Springs, O. (BI-M-50) Legarde St. Doughty, poetry editor. Cc.

Imagi, 1019 S. 47th, Philadelphia 43. (Q-50) Quality poems. Cc. Serious quality poems. 53c line.

Inferno, Box 5058, San Francisco. Experimental poems. Cc.

Interim, Box 24, Farrington Hall, University of Washington, Seattle 5. (Q-50) Short stories, poetry, criticism of distinguished literary calibre. A. Wilber Stevens. Cc.

Intro Magazine, P. O. Box 800, Grand Central Sta., New York 17. Small payment indicated.

Joy Reaser, The, R. 1, Box 45, Pomeroy, Wis. (M-20) Poems to 24 lines, and other material of broad appeal. R in 2 wks.

Florence I. Schofield, Cc. and sub.

Kaleidograph, A National Magazine of Poetry, 624 N. Vermont, Dallas 8. (M-25) \$28 prizes each quarter besides cash and subscription monthly prizes. Has annual Book Publication Contest. Valda and Whitney Montgomery. Cc.

Kapuskas Magazine, The, 5013 S. Throop St., Chicago 9. (M-25) Seeks poems and prose with clear, creative, courageous vital vision poems of justice, truth, brotherhood, equality. "If others are too scared to print your articles and stories, try us!" Ballads; sonnets; lyrics; narrative poems; timely verse. Book prizes occasionally. Bruce and Stan Lee Kapuskas. No payt. Cc. (No report for 1951.)

Lantern, The, 62 Montague, Brooklyn 2, N. Y. (Q-40; \$1.50 yr.) Good poetry on any theme not hackneyed. Frequent cash prizes, brochures or copies of brochure consisting of best 6 pages of poems or long one submitted during July and Aug. R-30 days. C. B. McAllister.

La Felle, 530 Moyer Ave., Alma, Mich. Short poems preferred. No humor. Juvenile verse. Genevieve K. Stephens. Cc. and occasional prizes.

Liase, P. O. Box 1910, Hollywood 28. (Q-50) (No report for 1951.)

Literary Amateur, Morristown, Ind. (Q) Prizes only.

Mark Twain Quarterly, Webster Groves, Mo. Sonnets, lyrics; considers translations of short poems; short humorous verse; limericks. Cc. Cyril Clemens.



**reporter is the city editor's  
leg man**



**but  
Reporter is the paper  
both work for**



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**Matrix**, P. O. Box 757, Pleasanton, Calif. (3 issues yearly-35) Quality poetry unrestricted as to form or content. Mss. not read during summer. Editors: J. Moray, Frank Brookhouse, S. E. Mackey, Cc. (Sample back copy, 25c.)

**Midland Poetry Review**, 834 S. Harrison, Shelbyville, Ind. (Q-25) Sonnets lyrics under 21 lines preferred. Loren Phillips. Contests each issue, offering prizes, usually books of poetry, sometimes \$1 cash. Cc.

**Morocian**, The, 4632 York Ave., S., Minneapolis. (Q) Official organ of League of Minnesota Poets. Accepts poetry from members only. One page reprints from other poetry magazines. Jessie Goddard Broman. Pay. in prizes only.

**Montana Poetry Quarterly**, Sossy Lake, Mont. (Q-25) Almost any type of verse, including juvenile. Yearly contest for juvenile poems whenever session is found. Subs. given frequently for poems receiving most comments. Jessie L. Perro.

**Neurotica**, 143 W. 53rd St., New York 19. (Q-50) Very few poems used. Jay Landeman.

**New Athenaeum**, The, Branson, Mo. (Q-30) Poetry of merit. Part. Cc. only. Will Tullos. Western Editor, Grace Brown Putnam.

**New Verse Magazine**, Box 263, Lake Mills, Wis. (Bi-M-20) Short lyrical poems preferred. George H. Kay. Cc.

**New Review**, The, Box 16, Mansfield Center, Conn. New Quarterly. Query.

**Notebook**, The, Box 5804, Cleveland 1. (Q-50; \$1.75 yr.) Sonnets, lyrics, timely verse not over 12 lines from non-subscribers, up to 30 lines from subscribers. R-promptly. Floral Rockwood. No part. Occasional contest advertised in mag. No consideration given material sent without a.s.e.

**Pasque Petals**, Aberdeen, S.D. Either Lindsey Clinton, Pub. and Bus. Mgr. Adeine M. Jensen, Yellow Springs, S. D. Ballads, sonnets, narrative poems, and good timely verse. The U. S. Poetry Contest, College Students Contest, State Fair Contest, and contests sponsored by individuals. No part. Cc. Uses work only of S. D. writers, past and present.

**Perspective**, Washington Univ. P. O., St. Louis 5, Mo. (Q-50) Serious modern verse. Jarvis Thurston. Cc.

**Pine Cone**, The, 300 S. Augusta, Me. (Q-25) Uses three pages (double column) of poems in "Ministry of Maine" department, in each issue, besides poems featured on the back cover. Poems should be about Maine and/or of special interest to lovers of Maine, and its sub.

**Poetry Book**, The, 81 Audale Ave., Mansfield, O. (Q-75) Sonnets, short lyrics. Subscribers vote for 3 best poems, each issue, which are awarded small cash prizes. Usually other prizes. Helen Loomis Linham.

**Poet Lore**, 30 Winchester St., Boston, Mass. (Q-52) Ballads, sonnets, lyrics, narrative poems, timely verse. R-within week if possible. Edmund R. Brown. No contests of any kind. Cc.

**Poetry Book Magazine**, 248 E. 52nd St., Brooklyn 12. (Q-25) Poetry Chapbook, The, 227 E. 45th St., New York 17. (Q-30) Ballads, sonnets, lyrics. Eyrine King Russell, Dorothy Quick. Eds.: Gustav Davidson, Pub. Cc.

**Poets' Corners**, Northridge, Calif. (Rr-50c year) A newspaper for poets which also publishes poems. Jennie M. Zimmerman. Cc.

**Poetry New York**, 14 Avenue A., New York 9. (Rr-50) Cc.

**Poet's Reed**, The, Greenwell Springs, La. (Q-50) Letitia S. Wilson. Prizes only.

**Quicksilver**, P. O. Box 2021, Tyler, Texas. (Q-50; \$3 yr.) Offers an annual \$25 prize for the best poem in the spring, summer, fall, and winter issues. (No report for 1951.)

**Reflections**, Box 145, Hartwick, N. Y. (Bi-M-10) Any type or form of verse that is in good taste. Children's verse dept. Mary M. Hamilton. Payment in prizes. Contests usually sponsored by readers. Cc. Accepting nothing over 24 ll. at present.

**Reiert**, Bearville, N. Y. (Q-25) Serious poems, stories, essays. Dachine Rainer, Holley Cantline. Cc.

**Scimitar and Seng**, 117-A Church, Charleston, S. C. (M-35) Ballads, sonnets, lyrics, narrative poems, timely verse, juvenile verse. Lura Thomas McNair. Editor's prize each month - or best poem, also for one receiving most votes from readers.

**Sonnet Sequence**, Box 1231, Washington 12, D. C. (M-25) Petrarchian sonnets of fine poem texture done in modern American manner. Murray L. and Hazel B. Marshall.

**Suck-Egg Male**, Lock Box 1-B, Cincinnati of Taos, N. M. (Q) Experimental verse. Cc.

**Ta'aria**, 500 Palace Theatre Bldg., Cincinnati. (Q-50; \$2 yr.) Interesting as well as excellent poems. B. Y. Williams, A. P. Cornell. Eds. Cc.

**Tier's Eye**, 374 Blecker St., New York 14. (Q-41) Excellent rates for experimental verse. Ruth Stephan. (Suspended, but never indicated.)

**Trails**, Esperance, N. Y. (Q-25c) Good lyrics, any length; prose to 3000. R-after 2 wks. Fred Lape.

**Voices**, 129 E. 74th St., New York. (Q) Established 1921. Modern and traditional poetry; high standards. Harold Vinal. No part.

**Wake**, 18 E. 198th St., New York. (2-times-yr-51) Poems of quality on any theme. Seymour Lawrence. Cc.

**Wildfire Magazine**, 1425 2nd Ave., Dallas 10, Texas. (Bi-M-35) Short poems preferred. Paul Heard.

**Winged Word**, The, 10 Mason St., Brunswick, Me. (Q-50) Seeks "best of its genre" no restrictions as to form. When available, one line poem in each issue. Fall Autumn issue, wants Christmas prose and poetry, and line-drawings with Christmas theme. R-2 wks. Sheldon Christian. Pays up to \$5. Acc., for outstanding articles on poets and poetry. Numerous annual cash awards totalling \$50 at present. Book prizes awarded each issue.

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**Accent**, 162 University St., Urbana, Ill. (Sample copy, 30c; \$1 yr.; \$1.75 2 yrs.) High literary quality, preferably modern in form and tone. Keiker Quinn. Nominal pay. (No report for 1951.) Query first.

**Antioch Review**, Yellow Springs, O. (Q) Few poems each year. Cc.

**Arizona Quarterly**, U. of Ariz., Tucson, Ariz. (Q-50) Quality poems of any type. Cc.

**Big Laurel Leaves**, Big Laurel College, Big Laurel, Va. (Q) Verse of any length. James T. Adams. Pay. by arrangement.

**Epoch**, 252 Goldwin Smith Hall, Cornell University, Ithaca, N. Y. (Q-60) Quality poems. Cc.

**Furioso**, Carleton College, Northfield, Minn. (Q-50) Serious poetry on any theme. \$12 per page. Pub. Usually one poetry contest per year with prize of \$100.

**Georgia Review**, Univ. of Georgia, Athens. Up to 30 lines. John O. Edison. 25c per line.

**Kenyon Review**, Gambier, O. (Q-75).

**New England Review**, Box 316, Storrs, Conn. (Q) Quality verse. Cc.

**New Mexico Quarterly**, Univ. of New Mexico, Box 28, Albuquerque, N. Mex. (Q-75) Monograph presentations (8 pages) of single poets, also selected brief poems. J. Ortega. About \$1 per page and 25c.

**Pacific Spectator**, Box 1948, Stanford, Calif. Good rates.

**Prairie Schooner**, Andrews Hall, University of Nebraska, Lincoln, Neb. (Q-50) Ballads, sonnets, lyrics, narrative poems, to 60 lines. About 2-3 poems each issue. Taboo, avoid old themes, clichés, unintelligibility. Likes good poems on animals, birds, fish. Lowry C. Wimberly. No part. 2 Cc.

**Quarterly Review of Literature**, Bard College, Annandale-on-Hudson, N. Y. (Q-75) Has contributors such as William Carlos Williams, Wallace Stevens, e. e. cummings, Jean Garrigue and Kenneth Rexroth: aims to discover and encourage new, young talent. T. Weiss. Annual prize for best poem published; Cc plus sub.

**Seawane Review**, The, University of the South, Seawane, Tenn. (44 yr.; \$5.50, 2 yrs.) High quality verse; distinguished contributors. J. E. Palmer. Good rates. Pub.

**Southwest Review**, The, Southern Methodist University, Dallas 5. (Q-50; \$2 yr.-2 yrs., \$3.50) Small amount of poetry. "No definite limit on types of poetry desired. Decisions made on quality regardless of form." Allen Maxwell. \$5 poem. Pub.

**University of Kansas City Review**, The, 51st and Rockhill Rd., Kansas City 4, Mo. (Q) 8 to 10 pages of poetry an issue—ballads, sonnets, lyrics, narrative poems. R-within 1 mo. Clarence R. Decker. Cc.

**Western Humanities Review**, Univ. of Utah, Salt Lake City 1. (Q-50) Cc.

**Western Review**, The, State University of Iowa, Iowa City. (Formerly Rocky Mountain Review.) Prospective contributors should study a copy first. Fiction, verse, literary criticism. Ray B. West, Jr., Ed.; Paul Engle, Advisory Ed. Payment, \$3 ps. prose, \$6 verse.

#### PRIZE CONTESTS AND POETRY AWARDS

**Dramatists' Alliance**, Box 200 Z., Stanford Univ., Calif. 3 awards in dramatic writing. 1950-51 contest closes March 25, 1951.

**Doubleday & Co., Inc.**, 14 W. 44th St., New York 20. George Washington Carver Memorial Award, \$2500 (\$1500 outright, \$1000 as advance against royalties for fiction, non-fiction, or poetry which illuminates the Negro's place in American life.

**Huckleberry Mountain Workshop**, Hendersonville, N. C. Query regarding 1950 contest. Prizes usually include board, room, tuition at the Workshop Camp, in various sums and combinations, plus some cash prizes.

**Hopwood Awards**, University of Michigan, Ann Arbor, Mich. Prizes ranging from \$30 to \$2000 in drama, in essay, fiction, and poetry. Open only to students in University of Michigan.

For further information, address Roy W. Cowden, Dir.

**Poetry Society of America**, Gustav Davidson, Secretary, 227 E. 45th St., New York. Monthly awards of \$10 and \$5; annual awards of \$150. Open to members only.

**The Poetry Society of Colorado**, Helen Steckel Foster, Ch., The American Scene Contest, 4440 Beach Ct., Denver 11. Annual nation-wide contest for unpublished poems on American Scene. Contest open to all poets of all races. Poems must be original, written in English, and they must not exceed 24 lines. Only one poem may be submitted by a contestant. Prizes: First,

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**Poetry Society of Virginia**, c/o Paul C. Whitney, 1306 Rock-bridge Ave., Norfolk, Va. Write Capt. Whitney. President of the Society is Barbara Whitney.

**Robert Browning Poetry Awards**, c/o Dr. Lawrence E. Nelson, University of Redlands, Redlands, Calif. Annual contest with adult, high school, and junior high school sections. Prizes: \$60 and \$40 in adult section; \$30 and \$20 in high school division, and \$15 and \$10 in junior high. Limited to residents of California in adult division, and California schools in other two divisions. Any length, any subject, any form. All rights remain with authors. Poems returned if s.a.s.e. enclosed. (No report in 1951.)

**Villager**, The Bronxville Women's Club, Bronxville 8, N. Y. (M-35) General interest poems. Mrs. J. McCall Hughes. Conn.

**Younger Poets Series**, Yale University, New Haven, Conn. Open to young poets who have never had a book of poems published. Competition closes March 1 of each year. Usual royalty rate. W. H. Auden.

#### NEWSPAPER COLUMNS AND CORNERS

**Aurora Advocate**, Aurora, Colo. Poems not more than 20 lines for "Life in Verse" column. Ray Austin. \$1.

**Boston Post**, The, Boston, Mass. Joe Harrington's column. "All Sorts" uses contributed verse, short, with timely, cheerful theme. No pay.

**Charleston News and Courier**, The, Charleston, S. C. "Poetry For All," each Sunday, Sonnets, lyrics, juvenile, and timely verse; short poems preferred. Miss Agnes L. Bolnest. No pay. Cc. if return envelope enclosed.

**Chicago Tribune**, The, Chicago, Ill. "Line o' Type" column. 2 poems a day. Ballads, sonnets, lyrics, timely verse. "In the Wake of the News," column uses a few more. Charles Collins. No pay. Cc. on request.

**Christian Science Monitor**, The, 1 Norway St., Boston 15. Uses poems of high quality in several departments. Poets should study paper before offering verse. Good rates.

**Denver Post**, The (Sunday Empire Magazine) (W-15) Poetry Forum, 20 line maximum, \$1.50. Henry Hough; last-line limerick contest. Woman's Page, \$1. Catherine Dines Prosser.

**Detroit News**, The, Detroit, Mich. "Random Shots" column. 2 poems daily. Ballads, lyrics, timely verse. Prefers humorous themes. Limit 30 lines. Clippings if return envelope enclosed. Elmer C. Adams. No pay.

**Indianapolis News**, The, Indianapolis, Ind. "Hoosier Homespun" column. 16-line verse, or less. Tom S. Elrod. No pay. Clippings if return envelope is enclosed.

**Kansas City Star**, The, Kansas City, Mo. Poetry corner on ed. page uses poem a day, lyric, serious. Favors local contributions. The woman's page pays moderate rates for the few first-class poems it uses. No "poets and pans" verses. Cc.

**New York Herald Tribune**, 230 W. 41st St., New York 18.

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Portland Oregonian, Portland, Ore. (W-10) Not over sonnet length; no defeatist material, \$1 each, 10th of month following pub. Seasonal material must be sent 3 mos. in advance. Ethel Romig Fuller. Cippings  
Radio Mirror, 205 E. 42nd St., New York. A few poems each month. \$5 per poem.

St. Joseph News-Press, St. Joseph, Mo. Uses some verse on children's page, edited by Ella J. Heininger. \$1.00, Pub. (No report for 1951).

States Island Transcript, "Songboat" column, Lucile Coleman, editor, 166 Park Ave., Port Richmond, S.I. 2, N.Y. Original poems; no pay, except in occasional book awards.

Tacoma News Tribune, The, Tacoma 1, Wash. "Washington

Verse" column buys 3 poems a week from Wash. residents only. No line. Good technique. R-within 2 mo. E. Hartwich, Co. (Note: There are many other newspapers using verse, some paying for it, other using it free. Study your local or nearest city newspapers to ascertain markets near home.)

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#### BOYS AND YOUNG MEN

American Farm Youth Magazine, Jackson at Van Buren, Danville, La. (M-25) Outdoor, rural, modern agricultural articles 100-1500, adventure, mystery, action short stories 1000-4000, adventure novelettes 6000-12,000, jokes, short stories 100-350. Robert Romack. 1/4c up, photos 50c to \$2, Pub. (Sample copy, 25).

American Newspaper Boy, The, Winston-Salem 7, N. C. (M-7) Uses limited amount of short fiction, 1900-3100, preferably, but not required, around newspaper carrier boy characters. Humor; mystery. Permission should accompany each Ms. for material to be reprinted in other newsboy publications in U. S. and Canada. Bradley Welfare. \$15-\$20, Acc. (Closed market now.)

Boys' Life, 3 Park Ave., New York 16, (M) Boy Scouts publication, ages 14 to 18. Outdoor adventure, sport, mystery achievement, short stories 2500-4000; serials 3 to 4 installments of 4000-5000; cartoons. Irving Crump. 3-5c. Acc.

Open Road, 1475 Broadway, New York 18, (M-20) Primarily for teen age boys but read by their parents and sisters. 1-2 fiction stories per issue; chiefly uses illustrated features on outdoor activities, true adventure, sports, science, career opportunities, amusements, celebrities, education and inspiration, far-away places. Most work assigned to regular writers; very small market for free lance for work of unusual quality or interest. Acc., according to quality.

Variety (Parents' Institute), 52 Vanderbilt Ave., New York 17, (Bi-M-15) Articles and fiction to 2500, male age, for high school-collegiate (18-22) age group. Jerry Tax. 5c, Acc.

### GIRLS

American Girl (Girl Scouts), 30 W. 48th St., New York 19 (M-20) Girls, ages 11 to 17. Action short stories 3000; articles, 500-2000; short-short, 1000; 2-5 part serials, mystery, family life, sports, adventure, historical, dealing with young people's problems. Esther R. Bien. 1c up, Acc. 1st serial rights only.

Senior From (The Teens Institute, Inc.), 52 Vanderbilt Ave., New York 17, (M-25) Short stories to 3500 for girls 13-17 with chief characters girls in teens; dramatic, vivid, natural; 2-part stories, 5-6000, with strong medial break. Some non-fiction, 1000-2000, on subjects of interest to girls of this age. Claire Glass. 5c up, Acc.

Seventeen (Triangle Pubs.), 488 Madison Ave., New York 22 (M-25) Light and serious fiction from short-short to serial length, about teen-agers and growing-up experiences. A. C. Thompson, Editor-in-Chief. Bryna Ivans, Fiction Editor. Good rates, Acc.

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Sub-Deb Scoop, The (Curtis Pub. Co.), Independence Sq., Philadelphia 8. (M except Aug.-5) Light, humorous boy-girl dating relationship, good grooming articles, 750-1000, \$7.50-\$25; short stories, 1000-1200, girl-boy relationships, teen-age subject to \$25; light verse, 4-to-16 lines, \$2.50-\$5; quizzes, 750 and

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### BOYS AND GIRLS

Adventure Trails for Boys and Girls, Pine Spring Ranch, Steamboat Springs, Colo. (BI-M-10) Closed market. Helena Chase Johnson.

American Junior Red Cross Journal, The, American National Red Cross Headquarters, Washington, D. C. (8 issues-15) Timely articles on life in other lands, service, better human relations, history, geography, travel, science, nature, music, sports, 600; short stories of teen-age interest, 1800-2000. Mrs. Lois S. Johnson. Nominal rates, Acc. (First Serial magazine rights and translation rights.)

American Junior Red Cross News, 18th and E Sts., N.W., Washington 13, D. C. Stories slanted to elementary school ages, under 600 for primary readers, 600-1500 to others. Nominal payments, Acc.

Canadian Red Cross Junior, The, 95 Wellesley St., E., Toronto 5, Ont., Canada. (M-5) Stories, 1500-2000, for 6-12 age groups; articles of informative type 1800-2000, 10-18 age group. Photos. Muriel Upprichard. 1/2 to 1c, within month.

Child Life (Child Life, Inc.), 136 Federal St., Boston, Mass. (M-25) Short stories, 900; plays for children 4-9; articles, essays; very short humorous verse. Photos. Mrs. Anne Samson. 3c, Pub.

Children's Activities, 1018 Wabash Ave., S., Chicago 5. (M-Sept. through June-50) Seasonal short stories all age levels to 12; serials for children 3 through 12 (each chapter a complete episode). Frances W. Marks. 2c and up by arrangement with author. Verse. 50c a line.

Children's Play Mate Magazine, 3025 E. 75th St., Cleveland 4, O. (M-15) Mystery, adventure, pioneer, seasonal stories to 1800 for older children 9-13. Esther Cooper. 1c up, Acc. (Slow.)

Highlights for Children, Honesdale, Pa. (M) Vivid short stories, not over 950 words with suspense to the end; some good short verse; simple things to do; for children 2 to 12. Dr. Garry Cleveland Myers. 2c, Pub. (Overstocked.)

Jack and Jill (The Curtis Pub. Co.), Independence Sq., Philadelphia 8. (M-25) Juvenile (fantastic and realistic short stories, to 2000; serials (installments not over 1800); Tiny Tales, 500-700; brief how-to-do and make, verse. Mrs. Ada C. Rose. Rates not stated, Acc.

Junior Arts & Activities, 542 No. Dearborn Parkway, Chicago 10. (M during school year-50) Articles and arts and crafts projects for schools; photos with art projects. Velma McKay. Unrated rates, Pub.

My Weekly Reader (American Education Press), 400 S. Front St., Columbus 15, Ohio. (W-51 yr.) Material entirely staff written. Eleanor M. Johnson, Mng. Ed.

Story-A-Day, 127 Newbury St., Boston 16. (W) 7 short stories per issue, about 1200, for 3-7 age group. Lucile Gulliver. \$150-\$250, Acc. (Publication spring, 1951.)

Story Parade, 200 5th Ave., New York 10. (M-35) Strong, well written stories for children 7-12, 1000-2500. Barbara Nolen. 2c, 30 days after contract.

Story Parade Caravan (Catholic edition of Story Parade), 200 5th Ave., New York 10. Stories and articles with special religious and moral significance, strong dramatic interest, 500-1000. Barbara Nolen. 2c, Acc.; \$15 minimum.

Young America (Eton Pub. Corp.), 32 E. 57th St., New York 22. (W-5) Young people, 12 to 16. Short stories 1200, broad educational background. No non-fiction. Mary Hector, Fiction Ed. \$50 per story, Pub.

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**Front Rank**, 2700 Pine Blvd., St. Louis 3, (W-\$1.50 yr.) Human interest stories, articles, with religious, educational, social implication, from 1000-2500 words, of interest to older youth and adults; articles with photos; some poetry. Ray L. Hawthorne. 1c. Acc.

**Highroad**, The (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (W-5) Young people 15 and over. Short stories and articles. Poems. J. Edward Lantz.

**Hornets** (Brethren Pub. House), 16-24 S. State St., Elgin, Ill. (W) Young people 13 to 24 and older. Low rates. Acc.

**Onward**, Box 1176, Richmond, Va. (W-5) Presbyterian junior high young people. Character building short stories, serials, articles, editorials. Ruth D. See. 1c. (Overstocked.)

**Power** (Scripture Press), 434 S. Wabash, Chicago 5, Articles. 1700 short stories to 1500; serials, 2- or 4-part, 1500 each. Anecdotes, all showing that Christianity really works. Don't preach. James R. Adair. 1c. after first of month. Write for Sc. writers' guide, enclosing s.a.s.

**Sunday's Paper** (Davy's Cook Co.), 850 N. Grove Ave., Elgin, Ill. (W-5) 16-page paper for young men and women 19 to 23 and up. Fiction with good moral tone but not preachy, to 1500; a few serials. Articles to 1200 about young people and activities of young people. Anecdotes. Short verse. Iva S. Hoth. 1c. Acc.

**Victorian**, The, Lackawanna 18, N. Y. (M-25) Primarily adult magazine but uses material of interest to boys and girls of high school age and over. Stories, articles, photos with captions, 700-1700. Robert K. Doran. Acc.

**Young People** (Am. Baptist Pub. Soc.), 1701-1703 Chestnut St., Philadelphia 3, Pa. (W) Young people over 18. Short stories 2000-3000 dealing with present-day problems and interests; serials 4-10 chapters, 2000-3000 each; religious, fact, hobby, how-to-do articles, preferably illustrated, 100-500; news articles about young people; verse, high literary standard; short stories, \$20 up. Acc.

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**Youth**, 1505 Race St., Philadelphia 2, (Bi-W-\$1.25 yr.) Stories on problems and experiences of young people. 700-900; articles with youthful and newsy slant, 800-1000; puzzles; cartoons; photos. Herman A. Abrams, Jr. \$3-84 per M for articles; \$2.50-43 per M for stories. Acc.

**Youth** (Section of Our Sunday Visitor), Huntington, Ind. (W) Articles of general interest to young people 16 to 25 yrs. 700. P. A. Pink, Paul Mosk. 1c up. Pub.

**Youth for Christ Magazine**, 133 N. Wells St., Chicago 6, (M-20) Inter-denominational slanted upper high school and college ages. Articles, to 1500, personality stories of Christian young people, devotionals with anecdotal handling, 5c to 1c. Acc. Ken Anderson. (Buying only fiction now, up to \$20 per story.)

#### INTERMEDIATE AGE (12 to 18)

**Boy Life** (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10, (W) Boys 13 to 19. Character-building stories 1800-2000; articles, miscellany. 1/3-1/2c. Acc.

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**Canadian Boy** (United Church Publications), 299 Queen St., W., Toronto, Canada. (W) Teen-age boys. Short stories, serials, verse, photos. Archer Wallace. 15c. Acc. (Overstocked.)  
**Catholic Boy, The**. Notre Dame, Ind. (M-except July-Aug.) Adventure, sports, school, mystery, historical stories for boys 11-17, to 2500; articles with photos, to 1500, with boy appeal; hobby and career articles; some religious articles. Cartoons and cartoon ideas. Some puzzles and verse on subjects of interest to boys. 1-1 1/2c for articles; \$20 for stories; \$5 for puzzles and poems. Acc. Rev. Frank E. Gartland, C.S.C.

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**Canadian Girl** (United Church Publications), 299 Queen St., W., Toronto, Canada. (W) Teen-age girls. Short stories, serials, verse, photos. Arnes Swinarton. 15c. Acc.  
**Catholic Miss, The**. 35 Grove/Land Ter., Minneapolis 5, Minn. (M-except July-Aug.) Good action stories to 2500 of interest to girls 11-17; hobby, career, general interest articles with photos having girl appeal; religious articles. Cartoons; cartoon ideas. John S. Gibbons. 15c. Acc.

**Girlhood** (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Girls 13 to 19. Character building stories, 1800-2000; articles, miscellany. 1/3-1/2c. Acc.  
**Girls Today** (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (M-2) Girls 12-15. Short stories 3500, serials 15-35,000; feature articles. Rowena Ferguson.

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**Friends** (Otterbein Press), Dayton 2, Ohio. (W) Boys' and girls' mora., informational, inspirational articles, 100-1200; short verse. Fillers. P. B. Koonce. 15c. Acc.  
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**Upward** (Baptist Sunday School Board), 161 8th Avenue N., Nashville 3, Tenn. (W) Short stories 2500-3000; articles 500-1500, science, how-to-do, hobby, personality, travel, nature, with or without photos; verse; a lot of interest to boys and girls 13-18. Josephine Pile. 15c up. Acc.

**Venture** (Presbyterian Bd. of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Boys and girls 12-18, short stories 1500 to 2500, serials 3-8 parts, articles 500-1000. Puzzles, games, quizzes, poems. Aurelia Reigner. 15c. Acc.  
**Vision** (Christian Board of Education), 2700 Pine Blvd., St. Louis 3. (W) Fiction and articles to 2000, of interest to boys and girls, 12-18; cartoons, photographs, verse. Mary Anna White. 15c. Acc.

**Young America**, 18 E. 41st St., New York 22. Adventure, mystery, boy and girl interest, 1300-1500. \$50. Pub.

**Young Catholic Messenger**, 38 W. 5th St., Dayton 2, Ohio. (W) Boys and girls. Junior high age. Short stories, 2000 maximum, with shorter lengths preferred; serials up to 1000 words per installment; plays 1200. Articles particularly pertinent to children of our age level, 600-1000. Verse 4-8 lines preferred. Cartoons, \$15; short stories, \$75 min.; serials, \$150-\$350, non-fiction, 2c up. James T. Feely. Acc.

**Young Judean**, 381 4th Ave., New York 16. Stories approx. 1500 words on life of child in Young Judean Club, life in American community, American Jewish Community and leaders, Jewish heritage, new state of Israel. \$20. (No report for 1951.)  
**Young World**, 3558 S. Jefferson Ave., St. Louis 18, Mo. Stories with plots, 500-800, age level 10-15. Rate not stated. (No report for 1951.)

**Youth** (Gospel Trumpet Co.), 5th and Chestnut Sts., Anderson, Ind. (W) Moral character-building, religious short stories 1000-2500; serials 4-8 chapters; verse 3 to 8 stanzas. Lottie M. Franklin. \$3 per M. Pub. (Sample copy, 3c.)

**Young People, The**. Rte. 3, St. Peter, Minn. (W) Short stories, 1500-3000, with Christian spirit, feature articles, 100 to 1500, on Bible, church, Christian life, character building, nature, biography, travel, music, rural youth work, Scouting, hobbies, etc. Photos, up to \$5; low rates. Rev. Emory Johnson. Release sub. rights.

**Youth's Comrade, The** (Nazarene Pub. House), 2223 Troost Ave., Box 527, Kansas City 10, Mo. (W-5) Boys and girls, teen ages. Short stories 1500-2500; articles, 500-1000; serials,

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**Boys and Girls** (The Oberlin Press), Dayton 3, Ohio. (W) Junior 9 to 11. Short stories of character building value, historical, information nature, under 500; verse; photos. Edith A. Loose. Low rates. Acc.

**Children's Friend** (Augsburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories for ages 9-12, religious note liked; photos to illustrate, 1000. Gerald R. Oving. \$4 per M. 10th of month after Acc.

**Christian Trails** (Christian Publications, Inc.), 3rd & Rely Sts., Harrisburg, Pa. (W-\$1.20 yr.) Mss. office: Huntington, Pa. Stories with a definite spiritual appeal, message, 1500, for boys and girls 9-16. Seasonal material must be received 8 months in advance of publication time. C. E. Shuler, Assoc. Ed.

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Explorer, The (United Church Publications), 299 Queen St., W. Toronto, Canada. (W) Boys and girls 9 to 11. Short stories, serials, verse. Agnes Swinerton. 15c. Acc.

Hi, Catholic Magazine for Growing-Ups, 25 Groveland Ter., Minneapolis 5, Minn. Religious, adventure, sports, mystery, historical, 1200-1500. John S. Gibbons. 15c and up. Acc. (No report for 1951.)

High Trail, Winona Lake, Ind. Spiritual or moral message stories 800-1000 and 1800. 15c. Acc. (No report for 1951.)

Journeys (Brethren Pub. House), 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. Stories; verse; puzzles; photos. Accent on wholesome home life. Low rates. Acc.

Joy Bearer, RFD 1, Box 45, Poyette, Wis. Stories with religious tone, to 1000; moral, religious, rehabilitation articles to 600; verse. Florence L. Schofield. Pay by subs only.

Jr. Hi Tepee, 1701 Chestnut St., Philadelphia 3, (Q-25) One story per issue, 1500-2000, and articles directly related to Sunday evenings of junior high youth. Betty Poff. \$5 up for articles; \$15 up for story, tenth of month following Acc. (No report for 1951.)

Junior Catholic Messenger, 38 W. 5th St., Dayton 2, Ohio. (W) Boys and girls 3rd, 4th and 5th grade age. Short stories, simple vocabulary 800-1000, \$40; articles 300, serials up to 3200; short fillers, verse, 12 lines. James J. Pfisum. Photos \$5. Acc.

Junior Life (Standard Pub. Co.), 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Boys and girls 9 to 12. Wholesome short stories 1200 and 1800; illustrated hobby and handicraft articles 200-300.

Juniors (Am. Baptist Pub. Soc.), 1701 Chestnut St., Philadelphia 3, (W) Boys and girls 9-12. Short stories, Christian point of view, boys and girl characters, 900-2200; serials 4-8 chapters, under 2300 words each. Educational articles 100 to 1000. Some poetry. Up to \$7.50 per M. Acc.

Junior World (Christian Ed. of Pub.), 2700 Pine Blvd., St. Louis 3, Mo. (W) Children 9 to 12. Short stories up to 1500; poems up to 30 lines; illustrated informative articles (state source) 100 to 1000. Haze A. Lewis. \$4 to \$5 per M. Acc.

King's Reign, The, 4930 S. Dakota Ave. N.E., Washington 17, D. C. Well plotted stories, 500-1000, driving home a virtue; prefer Catholic tone. Age range, entire elementary school level. 15c. Acc. (No report for 1951.)

My Chum (Christian Education Co.), Box 31, Highland, Ill. 36-page magazine for boys and girls—tiny tots, average grade school, and teen ages. Chiefly true stories or fiction, but any interesting material acceptable; should be helpful for moral and religious character-building but not preachy. M. Simon. 15c. My Counsellor (Scripture Press), 434 S. Wabash Ave., Chicago 5, (M in weekly parts, \$1.25 yr.) Short stories, a few 2-4 part series, for boys and girls 9-12; articles of boys and girls who are doing something unusual as Christians; object lessons from the world about us. Fillers, human interest anecdotes to 300. No verse. All material must have strong evangelical slant.

James S. Adair. About 1c month following Acc. (Sup. rights released on request. Write for s.c. and guide, enclosing s.a.s.e.)

Olive Leaf (Augustana Book Concern), Rock Island, Ill. (W) Boys and girls, 9 to 11. Religious, adventure short stories 600; articles 500; verse 8 to 12 lines. Submit mast. to Mrs. Laure Nelson Rystrom, 410 Prospect St., Apt. C4, East Orange, N. J.

Sentinel, The (Baptist Sunday School Board), 161 8th Ave. N., Nashville 3, Tenn. (W) Boys and girls 9 to 12. Mystery, camping, adventure, animal short stories 1500-2000; articles on birds, animals, gardening, games, things to make and do, 500-1000; verse, 4-12 lines. 15c up. Acc. Willie Jean Stewart.

Trailblazer (Presbyterian Bd. of Christian Education), 830 Witherspoon Bldg., Philadelphia 7, (W) Boys and girls 9-11. Short stories 1000-2000. Serials, 2-5 parts; articles, 200-1000. Puzzles, games, quizzes, poems. Aurelia Reier. 15c up. Acc.

Trails for Juniors (Methodist Pub. House) 810 Broadway, Nashville 2, Tenn. Material to interest children 9 to 12; short stories 1500-1800. Marion C. Armstrong.

Treasure Chest (Geo. A. Pfium, Publisher, Inc.), 38 W. 5th St., Dayton 2, Ohio. (2M-10) Fiction scripts, 4-6 pages, in either one or several episodes; factual scripts on subjects of interest to 8th to 8th graders, accompanied with references to source material; action-filled true stories of all kind, 1500, or 1- to 4-part serials. No "super" or "fantastic" stuff in script or stories. Joseph G. Schaller. 2c; art work, \$30. Acc.

Young Crusader, The, 1730 Chicago Ave., Evanston, Ill. (M-50) W.C.T.U. Children's paper. Short stories up to 1000. M. R. Powell. 15c. Acc. Verse, no payment. (No report for 1951.) Young Israel Viewpoint (Keden Pub. Co.), 3 W. 16th St.

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**Youth's Story Paper** (American Sunday-School Union), 1816 Chestnut St., Philadelphia 3. Short stories having a very definite Biblical and evangelical background and emphasis; 1200 to 1500, for late primary age, junior, and intermediate age Sunday-School pupils; limited number of illustrated features bought after querying; some serials, 4-6 parts; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones. 15c. Verse 50c stanza.

#### TINY TOT AGE (4 to 9)

**Children's Friend, The** (Primary Association), 40 N. Main St., Salt Lake City. (M-20) A monthly for boys and girls 5-12. Outstanding seasonable outdoor adventure, holiday, and wholesome action stories, conforming to Christian ideals. 800-2500. Verse 1c for fiction; 25c a line for poetry. Acc. Adele Cannon Howells.

**Child's Companion**, 3558 S. Jefferson Ave., St. Louis 18, Mo. Stories with photos. 500-800. (No report for 1951.)

**Dew Drops** (D. C. Cook Pub. Co.), Elgin, Ill. (W) Children 6 to 8. Short stories, 700-800; puzzles, games, and very short articles, things to make. Features a real-life story based on Sunday School lesson; vocabulary and reading graded. 1c up. Acc.

**Little Folks** (Augustburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Stories up to 400-450, moral, religious note, for ages 5-8; verse. Gerald R. Oving. \$4 per M. 10th of month after Acc.

**Little Learner's Paper** (David C. Cook Pub. Co.), Elgin, Ill. (5 or more sets of 12 weekly stories, 310-400, for 6-7 yr.-old; per quarter). Short stories for tiny tots, 4-6, 400; pictures to color; very simple picture puzzles. Vocabulary graded; features a real-life story based on Sunday School lesson. Beatrice H. Genk, Mng. Ed. 1c, Acc.

**Little Folks**, 2445 Park Ave., Minneapolis, Minn. Religious short stories for small children. Mrs. C. Vernon Swenson. 1c, Pub.

**Our Little Messenger**, 38 W. 5th St., Dayton 2, Ohio. (W) During school year. Short stories, 310-400, for 6-7 yr.-old; verse to 12 lines. Photos of interest to children. Miss Pauline Scheidt, 434 W. 120th St., New York. 5c up. Acc.

**Pictures and Stories** (Methodist Pub. House), 810 Broadway, Nashville 2, Tenn. Material to interest children 6 to 8; short stories 600-900. Mattie Lula Cooper.

**Stories for Children** (Gospel Trumpet Co.), 5th and Chestnut Sts., Anderson, Ind. (W-4) Children 5 to 9. Moral, character-building, religious short stories 300-500; nature, religious verse; photos of nature, children. Arlene Stevens Hall. \$3 per M. Pub. (Sample copy, 3c.)

**Stories** (Presbyterian Bd. of Christian Ed.), 930 Witherspoon Bldg., Philadelphia 7. (W) Children, 4 to 8. Character-building and spiritual short stories 300-800. Humorous and historical stories, fantasy, well plotted. Things to make and do. Evelyn Nevlin. 15c up, poems under 16 lines, 10c a line, Acc.

**Story Hour**, Winona Lake, Ind. Stories 450 to 900 words, that present solutions to problems. Rate not stated.

**Storyland** (Christian Bd. of Pub.), 2700 Pine Blvd., St. Louis 3, Mo. (W-16 yr.) Children under 9. Short stories 300-1000; poems up to 20 lines; handicraft articles 300-500, drawings or photos, child or animal subjects; simple puzzles. Hazel A. Lewis. 4c to 85c per M, Acc.

**Storytime** (Baptist Sunday School Bd.), 161 8th Ave. N., Nashville 3, Tenn. (W) Stories of outdoors and home life. 500-700; articles, 100-200, on missions, how-to-do, games; feature articles with illustrations; verse, 1-3 stanzas; cartoons. Approx. 15c up. Acc. Willie Jean Stewart.

**Story World** (Am. Baptist Pub. Soc.), 1701 Chestnut St., Philadelphia 3. (W-2) Children under 9. Short stories 500-700; simple illustrated story articles up to 400; short verse. All material must be written from a wholesome Christian point of view. Up to \$7.50 per M, Acc.

**Tell Me** (Brethren Pub. House), 16-24 S. State St., Elgin, Ill. (W) Children 6 to 8. 300-600 articles, short stories, 500-800, verse. Hazel Kennedy. Low rates, Acc.

**Wee Wisdom**, Unity School of Christianity, Lee's Summit, Mo. (M) Not in market at present time.

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## MOSTLY PERSONAL

(Continued from page 3)

alist, juvenile, Plays, Book Publishers, etc.) lags a bit behind the Handy Market list. Similarly, articles in "special" writing fields do not interest so many persons as do articles on fiction technique; yet those "special" articles and market lists are of keen importance to those of our readers interested in the special writing field.

2. What the Editors Want Now. Those scoring primary interest in the market lists will frequently score this monthly feature of market tips as second- or third choice.

3. The preferred article. Where such an article appears, the preferred article is likely to be an article on fiction technique. The four articles published during 1950 by Catharine Barrett were particularly well liked; they were the only articles which were likely to be given some small preference over the market lists.

4. My column "Advising the Beginner." Re-

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sponse to this column frankly surprised me. On some occasions it was preferred to either What the Editors Want Now or the first-choice article; in two months it was preferred to the "special" market list of that month.

5. Second-choice article. Second choice among the articles frequently fell to that article in each issue which was directed toward the help of writers interested in a "special" field.

6. "Mostly Personal." Usually this regular feature vied back and forth with the second-choice article for preference. (Note to myself: Reread carefully those editorial columns most liked; what was in them that the readers might have liked?)

7. Third-choice article.

8. Fourth-choice article.

There were trends and cross-trends, dozens of interesting matters. One personal one: When you scored interests under general classifications, such as "market lists," "market tips," "articles on fiction techniques," etc., you showed mild preference for the regular columns such as "Advising the Beginner" and "Mostly Personal." Yet when a particular issue was scored, you gave them both good ratings, as indicated above. I've got to do some more thinking about that!

Anyway, the answers to our polls have been really helpful to us, thanks to your cooperation. And we want to solicit your support for continuing polls, which we will try to make better and better for our guidance.

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**RICHARD TOOKER**

P.O. Box 148

Phoenix, Ariz.

This issue ought to have something of interest to nearly all our readers. Catharine Barrett returns with one of her characteristically brilliant and enlightening pieces for us. And we have some interesting features lined up for Catharine for 1951—and many years to come.

"Small Fry Verse" by Eleanor Dennis, of Conneaut Lake, Pa., combines the two special interests of this issue—verse and juveniles. Her manuscript contained markings in pencil concerning each of the sample verses—whether it has sold, where, and for how much. She has sold to the markets she cites in her last paragraph.

Among the poets, Robert Francis is the author of four volumes of verse, including *The Sound I Listened For*, which sold two printings for Macmillan; he has published one novel of New England life, *We Fly Away*, and contributed nature articles and poems to many magazines.

R. F. Armknecht is a Commander in the U. S. Navy and recounts his selling experience with verse. Meridel LeSueur has earned an enviable reputation for her quality short stories as well as for her non-fiction and juvenile books; she recently became a professional critic and teacher.

A.S.

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# WHAT THE EDITORS WANT NOW

"We are now buying a greater number of short hints for car owners—new ideas or shortcuts for making repairs, keeping the car in good condition, making and installing useful accessories, anything in fact that will help the owner cut down repair and operating costs. A pencil sketch or sharp close-up photo should accompany each hint, and the text should be only as long as needed to describe the idea fully, usually not more than 100 words. Payment varies according to the length and the value of the item, but the simplest shorts usually run from five to eight dollars each." *Popular Science*, 353 4th Ave., New York 10.

—A&J—

"*Marvel Science Stories* is now digest size, and semi-slick in format as well as contents. The third issue, on sale Feb. 1, will indicate to your readers the kind of material we want to see for this magazine after its change.

"Mature, well-written stories, with good characterization and background, experimental types deftly handled, will find a ready market here.

"Our magazine does not use horror fantasy or space-opera. We use some non-fiction in the form of 'Amazing Science Adventures'—short features of the believe-it-or-not variety, about scientific personalities and discoveries. We are also featuring a controversy in each issue. While the third issues contains well-known science-fiction writers, we are looking for new writers, people we can work with and develop into the name-writers of tomorrow.

"We pay from 1c up to 3c a word, on acceptance, and try to report within 10 days. All material is new, no reprints." Daniel Keyes, Associate Editor, 350 5th Ave., New York 1.

—A&J—

A few notes on juvenile markets: Jan Weyl has replaced Maureen Daly as editor of *Sub-Deb Scoop*, Independence Sq., Philadelphia 5. Needs have not been seriously changed by the new editor, at this writing. *Youth*, the young people's section of *Our Sunday Visitor*, Huntington, Ind., no longer uses fiction, only articles of general interest to the 16-25 age group, length 700. *Young Catholic Messenger*, 38 W. 5th St., Dayton 2, Ohio, has discontinued its practice of paying a special bonus at certain times for short stories and serials. Instead, the regular rate for fiction has been increased by approximately 50%. The minimum for short stories is now \$75; serials have also been raised (see listing in Juvenile Markets list in this issue). *United Church Youth*,

formerly published in Boston under the joint sponsorship of the Congregational Christian and the Evangelical and Reformed churches, was discontinued early in 1950. Recently the Evangelical and Reformed church has undertaken a similar paper, *Youth*, at 1505 Race St., Philadelphia 2. Needs are indicated in the market list of this issue. Miss Erma Kelley has moved from *Young People* to the *Ladies' Home Journal*; the new editor of *Young People* is Robert A. Elfers, at 1703 Chestnut St., Philadelphia 3.

—A&J—

"We syndicate various types of newspaper material. Especially want news articles and features, 900-1000 word short shorts, 30,000 word serials in 1000 word installments, columns, and humorous panels. Reports are out within 2 weeks. Payment is on a 50-50 basis of gross receipts, with monthly settlement." Barnett Kleiman, editor, Advertising Features, 130 Dearborn Ave., Rye, N. Y.

—A&J—

The new super-market magazine *Better Living* (distributed only through stores belonging to the Super Market Institute), has indicated that its greatest free-lance market will be fillers on household hints, with or without photos. 4000-5000 word stories with domestic background will be bought, but chiefly from name writers. The non-fiction needs, other than fillers, will be little except picture-caption material and some interviews with name people. Rates will be the "going rates for such publications." Christine Holbrook edits at 230 Park Ave., New York 17.

—A&J—

The newest crime-fact magazine, *Detective: The Magazine of True Crime Cases*, uses high quality true-crime pieces, 2500-7500 words, with payment at 2c up; some reprint material is used, at lower rates. The magazine does not use photos and places no emphasis on gore or sensationalism. Edward D. Radin edits at 570 Lexington Ave., New York 22.

—A&J—

Last-minute notes: *Your Marriage* magazine has been retitled *Marriage Magazine*; personal experience articles backed by research are needed by Editor Douglas E. Lurton, 227 E. 44th St., New York 17. The "Sidelines" section of *This Week* is no longer a market for humor and other filler material. Two well-known outdoors magazines have combined into *Hunting and Fishing Combined with Outdoorsman*, address, 814 No. Michigan Ave., Chicago. *Modern Photography* has new owners and is now edited at 251 4th Ave., New York 10; Augustus Wolfman is editor. *Flair* has folded.

—A&J—

Lucile Gulliver of *Story-A-Day*, 157 Newbury St., Boston 17, reports that they—three people—are processing thousands of Mss. received, as fast as humanly possible. "Each manuscript is returned not with a printed slip but with a brief typed letter of critical explanation for the rejection . . .

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This criticism is proving valuable as some stories have already been sent back to us revised and have proved acceptable." She reports further that their need is for more stories of reality, of boys and girls or of animals living and expressing normal life. Date of first issue of *Story-A-Day* has been postponed until spring, 1951. She concludes, "It may interest you to know that the General Federation of Women's Clubs and the National Society for Crippled Children and Adults, Inc., are endorsing and advertising *Story-A-Day*."

—A&J—

Mail addressed to *Worlds Beyond* (the science-fiction magazine recently started by the Hillman group) has been returned with the notation, "Magazine discontinued."

—A&J—

Kathleen Rafferty at Dell Publications, 261 5th Ave., New York 16, pays a flat \$10 for one-page mysteries. They must not exceed 1000, and 500 is preferred. The story must give the reader a fair chance to guess the solution, which is revealed on a separate page. The stories appear in *Pocket Crosswords*, *Dell Crosswords*, and *Official Crosswords*, and examples might be examined before trying this special form.

—A&J—

The paper situation already begins to pinch in some places. For example, although Art Craft Play Co. reported to us—for this column in the December issue—that it was in the market for one-act and three-act plays, submitted plays are being returned with the statement, "... due to the paper situation, our publishing schedule is very unsettled at the present time. We are not in the market for plays right now." The same indecision is particularly important among most book publishers right now. More in our annual Forecast Issue for March.

—A&J—

The "Pepper and Salt" column of *Wall Street Journal* is at least temporarily out of the market for light verse.

—A&J—

"We will pay \$15 to \$20 on acceptance for 1000-word articles dealing with all phases of the painting contracting field, for use in our monthly pocket-size *Scaffold Notes*. Bonus for well-done graphs and/or photos. We particularly desire meaty how-to-do-its, backed with figures and veri-

fied experiences. Prompt decisions and payments." B. B. Benton, New Jersey Council PADCA, c/o Benton Business Bureau, Morristown, N. J.

—A&J—

The Washington Post is, at present, not in the market for light verse.

## THE FIRST \$1000

(Continued from page 13)

That story had a happy ending—not all of them do. Sometimes we know pretty well what is required, but just can't seem to find it. Which brings up the matter of skills.

Whatever sort of poet you are, you must be a skilled technician. Technique will never make a poet—poets are different people initially—but every poet, I firmly believe, should practice sonnets, French forms, blank verse, "free" verse (difficult precisely because the rules and the poem must be invented simultaneously—and be communicated together to the reader); and this practice should be an every day affair. Technique grows through daily application. The daily stint may not be poetry to sell—a poet writes as he must—but nearly always there is something to aim for if we search for it—an idea slanted toward a particular editor, or a poetry prize with an onrushing deadline.

Poetry prizes are often substantial. In 1949 the Texas poets offered several \$100 awards. In their contests I entered 17 of the 22 categories, and won 2 firsts. One was the \$100 Vollmer award, offered by the president of the Texas and Pacific for a railroad poem. There was nothing haphazard about my entry, "The Ballad of the

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Texas and Pacific." To out-Texas the Texans I read a dozen books on Texas, skimmed two dozen more, studied the T&P system—and came up with a ballad full of Texas lore, Texas cities and crossroads, Texas feeling toward living. Doubtless I spent considerably more than \$100 worth of time. But I could have spent less and won nothing—which points some sort of moral.

I've won a couple of dozen other prizes, many with engineered entries. Occasionally I save a likely poem that "just happened" for a future contest, particularly where publication is not involved and I can later sell the poem. In general, however, contest poems are unsuitable for top-paying markets, though they are often finer and more satisfying poems to write.

This brings up another point for selling success—varied output. Poetry in one vein often meets a saturated market. I try to write all kinds, and am proud that my *Post* acceptances include humor and Post Scripts, Americana, philosophy, and at least one honest-to-goodness tear-jerker.

I've mixed idealism and practicality in what, for me, is a satisfying—and moderately rewarding—program. Each year, as the accompanying chart shows, my income from sales and prizes has increased \$100 over the year before. It is both a comfort and a challenge to feel that a definite gain has been made, and *must be made*.

As for working habits: I get ideas at any time, but most frequently while reading. My wife supplies some of the best. I make notes constantly, but write in early morning or late at night, often both morning and night. I often revise by taking the manuscript to bed—together with *Rogel's Thesaurus* and Clement Wood's dictionary. First drafts are generally done at the typewriter, but I've also done it the hard way—composing in my mind, in the Wasatch Moun-

tains, with the rain coming down on my sleeping bag, copying down the next morning.

The simplest adequate card-index system I have found still requires 3 separate entries for each outgoing or incoming submission. The three types of card are:

- I. Magazine card: Name of mag, address, editors, needs, prices—across the top. On lines below, names of poems, dates in and out, sales notations.
- II. Poem card: Name of poem, serial number—across the top. On lines below, markets sent to, dates in and out.
- III. Date card: Chronological order of mailings: each line contains a date out, serial numbers of poems sent together, date back. (These cards check up on overdue reports.)

Such an index requires time. Keeping it is a chore. But who ever suggested that writing poetry was an easy way to earn money!

Disabuse your mind completely of the idea that selling an editor once means he will thereafter buy anything you send. Between my 13th and 14th *Post* acceptances there was a dry run of 84 straight *Post* rejections! Many of these sold elsewhere—at least one for more than the *Post* was then paying. But, the *Post* just didn't want them. I made *Ladies Home Journal* on my 54th try. These are examples—offered in proof of the sort of thing poets must survive.

There are, I am sure, far easier ways to make a thousand dollars—but, for me, I'm certain that I know none more satisfactory than along the road of the poet.

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## Prize Contests

Large sums of money are involved in two contests announced by confession magazines. Details of the contest rules may be found in current issues of *True Story*, which offers \$25,000 in cash prizes for true stories between 1500 and 20,000 words, and *Modern Romances*, which offers \$10,000 in its real-life story contest.

—A&J—

The Catholic Press Association has announced prizes of \$600, \$300, and \$100 for the best stories received in a contest which closes March 15, 1951. Authors, who must be Catholic, may submit only one manuscript each. The stories must be unpublished before announcement of the awards on May 17, 1951, but rights are retained by the authors and the stories may be sold later. Stories may be concerned with any theme consonant with Catholic principles; short-shorts are not permitted, but the recommendation is that lengths not exceed 7000 words. Entries must be submitted to Literary Awards Committee, Catholic Press Association, 120 Madison Ave., New York 16.

—A&J—

The second annual versatility contest sponsored by the New York Writers Guild offers prizes of \$25, \$15, and \$10 for the best all-round performance in the short-short story, filler, and verse. Closing date is March 10, 1951. Full information may be secured from the director, Georgia C. Nicholas, 210 E. 22nd St., New York 10.

—A&J—

A \$5,000 Frieder Literary award has been announced for the best novel on a Jewish theme. The Union of American Hebrew Congregations is sponsoring the competition, and the winning manuscript will be published by Rinehart and Co. Of the \$5,000 cash award, \$3,000 will constitute an outright prize and \$2,000 will be an advance against royalties. Closing date is November 15, 1951. The contest is open to all, and official entry blanks and rules of the contest may be obtained by writing to the Frieder Award Committee, 3 East 65th St., New York 21.

—A&J—

Entry blanks for the 16th annual competition in drama writing conducted by Dramatists' Alliance may be secured from that organization, Box 200Z, Stanford University, Calif. Prizes include \$100 for the best full-length play and \$50 for the best short play. Prize-winning plays and other suitable plays entered in the competition will receive production in theatres of the San Francisco Bay Area. Closing date is March 25, 1951.

—A&J—

Prizes of \$15, \$10, and \$5, plus honorable mentions, are offered in the international poetry contest sponsored by the Authors' and Artists' Club of Chattanooga, Tenn. Only unpublished poems, not longer than 32 lines each, in any style and on any subject, may be entered. Each poet may submit no more than 2 poems. The poems must be submitted anonymously, with the title and first line of the poem on the outside

of an envelope, in which the name and address of the submitting poet should be sealed. Closing date is May 1, 1951. Entries should be mailed to Mrs. Ollie Barnes Dayton, 4014 Rossville Blvd., Chattanooga, Tenn.

—A&J—

The Hospitalized Veterans Writing Project, 919 N. Michigan Ave., Chicago 11, continues to offer quarterly prizes for poems written by hospitalized veterans. Any length may be entered. Contests close at the end of each quarter—March 31, June 30, September 30, December 31. Two copies of each poem (not more than five poems any one quarter) should be sent to the address above; a stamped, addressed envelope should be enclosed for return of poems with criticism. Quarterly prizes are \$10, \$5 and subscriptions for poetry magazines, or copies of books of poems.

—A&J—

A juvenile Christian fiction contest has been announced by Zondervan Publishing House, Grand Rapids 2, Mich. Three prizes totaling \$1000 are offered for fiction for children 6-14 years of age, between 17,500 and 50,000 words in length. For further information, write to the publisher.

—A&J—

The annual \$3000 Charles W. Follett award for worthy contribution to children's literature has been announced, for 1951, with opening date Jan. 1 and closing date Aug. 1. Copies of the rules and entry form may be requested from The Charles W. Follett Award, 1255 So. Wabash Ave., Chicago 5.

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### THE CHARACTER EMERGES

by Catharine Barrett

*AUTHOR & JOURNALIST* readers need no introduction to the work of Catharine Barrett. As one of the most successful teachers of writing in the country, Mrs. Barrett received immediate and sustained acclaim for a series of articles on character which appeared recently in *A&J*. *THE CHARACTER EMERGES* includes not only those articles, but her unique Character Chart and her list of Character Traits.

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## As You Were Saying . . .

Postcards bearing suggestions for names for this readers' column are beginning to flood the A&J office. Though scheduled to close February 10, we've decided to continue the contest until the big Forecast issue (March) goes to press, so keep your cards coming. A description of the new column, rules of the contest, and prizes offered appeared on page 33 of the January A&J.

You sure hit me on the head with your trade-journal articles. Tell Sheppard and Espey that I would like to thank them personally.

I've been a welder since 1941, and I have published with *Hobart Bros. News* since 1945. Maybe I'm not a wizard, but I've never had a reject when I wrote about welding.

Maurice P. Stannard

I'm a housewife, but I do a bit of free-lance writing, jingling, etc., so naturally I read *A&J*. After reading William Sheppard's article on selling to the trade magazines, I followed his advice to write a short article and send it to *Specialty Salesman*, setting forth my reaction to door-to-door salesmen. And already, believe it or not, my little articles has been accepted and paid for!

I'll admit I was a bit dubious. It seemed, I thought, there would be so many housewives who would take Mr. Sheppard's advice that I almost got cold feet and didn't write my piece. I feared it would be lost in the shuffle. But I did write it, I did send it, and it did sell!

Eunice Adele Walker

That poem "Distinction of Men" on page 21 of the December *A&J* is a concentrated course in fiction writing. It told me the secret of selling better than all the courses I ever took. Thanks to Mr. Downer and *A&J*.

S. C. Shields

One of the greatest rejection letters that was ever cleared through my agency was the following sent to a minister who had tried his hand at the weird type:

"I am sure this is too contrived and unconvincing even as fantasy. It isn't natural. After all, this subject is mainly taboo and controversial. It hasn't a wholesome or noble atmosphere. It

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This has helped many of our writers. It might help others, too.

Ed Bodin

For some time I have been wanting to talk over a certain matter with all of you people. You will see by the verse what I am griping about—entirely too much *technique* stressed in writing courses and elsewhere. How can one be original? How can one have a style and message of his own?

Some day

By and by

I'll really try

Not to comply

With rule and regulation.

I'll close my eyes,

Think hard and wise,

Forget technique

And all advice,

And surprise the whole dern nation!

Beth Grey

### THE BEGINNER

(Continued from page 12)

associated with what news writers would call "news value." If you have a nose for news—and you can develop it if you don't have it—

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you ought to have the first qualification for writing non-fiction. Some training and experience in journalism, particularly in writing the "human interest" article of the newspaper, will be very helpful.

2. The "interest" in the article is likely to be some unusual bit of information, perhaps a twist, a new perspective, on something well known. This new perspective need not be—and for most magazine non-fiction, like the newspaper feature, should not usually be—strongly argumentative, opinionated, "editorialized" in trying to convince the reader of a particular point of view. We are quite aware that not even news reporting can be completely impersonal and objective; but the interpretation and personal elements are normally placed in the background and blended with the piece in subtle fashion. Similarly with most popular non-fiction, except for the expose or work offered as something startling; keep opinions and "editorializing" in the background, and concentrate on the unusual "interest" of the information.

3. Since non-fiction of this type has been replacing fiction in many places, it has been developing dramatic qualities quite competitive with fiction techniques. This I personally like to call "the anecdotal structure." I don't know if the phrase has been used elsewhere. But I believe that it may suggest something clearly to the would-be writer of non-fiction. In developing a magazine article, try to get some concrete details, little stories, anecdotes, colorful material of that sort. Then plan your piece so that it moves from one anecdote to the other, much as a story moves from scene to scene. Introduce the piece with a particularly interesting bit of information or anecdote (just as the fiction-writer introduces his story at a moment of dramatic interest); build in only such background as is absolutely necessary, and then move on through the anecdotes until the whole has been built in, like a story. Then, like a story, the reading interest will be rapid and high all the way through the piece. And you'll likely have a sale, when you present it at the right place.

Now I return specifically to my reader's question: How find such anecdotes, how get the material for this "anecdotal structure"? This will depend upon the sources of the material (the information or "human interest" matter, whether an odd fact, interesting personality, etc. If the material is secured primarily by research into books, then research must be continued to uncover some suitable anecdotes. Every item of interest, no matter how deeply buried in a book, is likely to be surrounded by interesting information about a person involved, consequences of the "fact," antecedents of the "fact." In working with interview or personal observation for securing information, the possibilities of finding such anecdote, colorful sidelight, unexpected detail, are, of course, as great as one's own developed ability to observe and select the most interesting items from what is likely a great mass of material.

*Author & Journalist*

# ADEAS

(ADEAS offers you, the reader and writer, an opportunity, for a few cents, to air your wares, from one line to 50 words' worth. Taboo? One: A&J asks that the lines here be in good taste. Literary critics and agents, typists, stationers, and those who offer correspondence courses have found advertising space elsewhere in the magazine. Rates here run 6c a word for the first insertion and 8c after that, for the same copy. Copy deadline is the first of the month, preceding publication. Address correspondence to ADEAS, AUTHOR & JOURNALIST, Denver 10, Colorado.)

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1. Just at the time of her death, Margaret A. Bartlett's collected poems, **AFTERGLOW**, was published by Sage Books, Inc., Priced at \$2.50, this book may be purchased in this special combination offer for A&J readers—price, \$1.50.

2. Upon the death of the owner of The Dacker Press, properties of that press were released. We were fortunate enough to secure the last 50 copies of Alan Swallow's first collection of poems, **THE REMEMBERED LAND**. Priced at \$2.00, these few remaining copies (without jackets) are available through A&J combination offer for \$1.40.

3. **THE WAR POEMS OF ALAN SWALLOW** is still available in limited quantity. This attractive small book was published at \$1.00. Through arrangement with Fine Editions Press the A&J combination price is .85. For the combination prices, order any two of the above books from **AUTHOR & JOURNALIST**, Denver 10, Colo. Special for all three books: \$2.50.

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